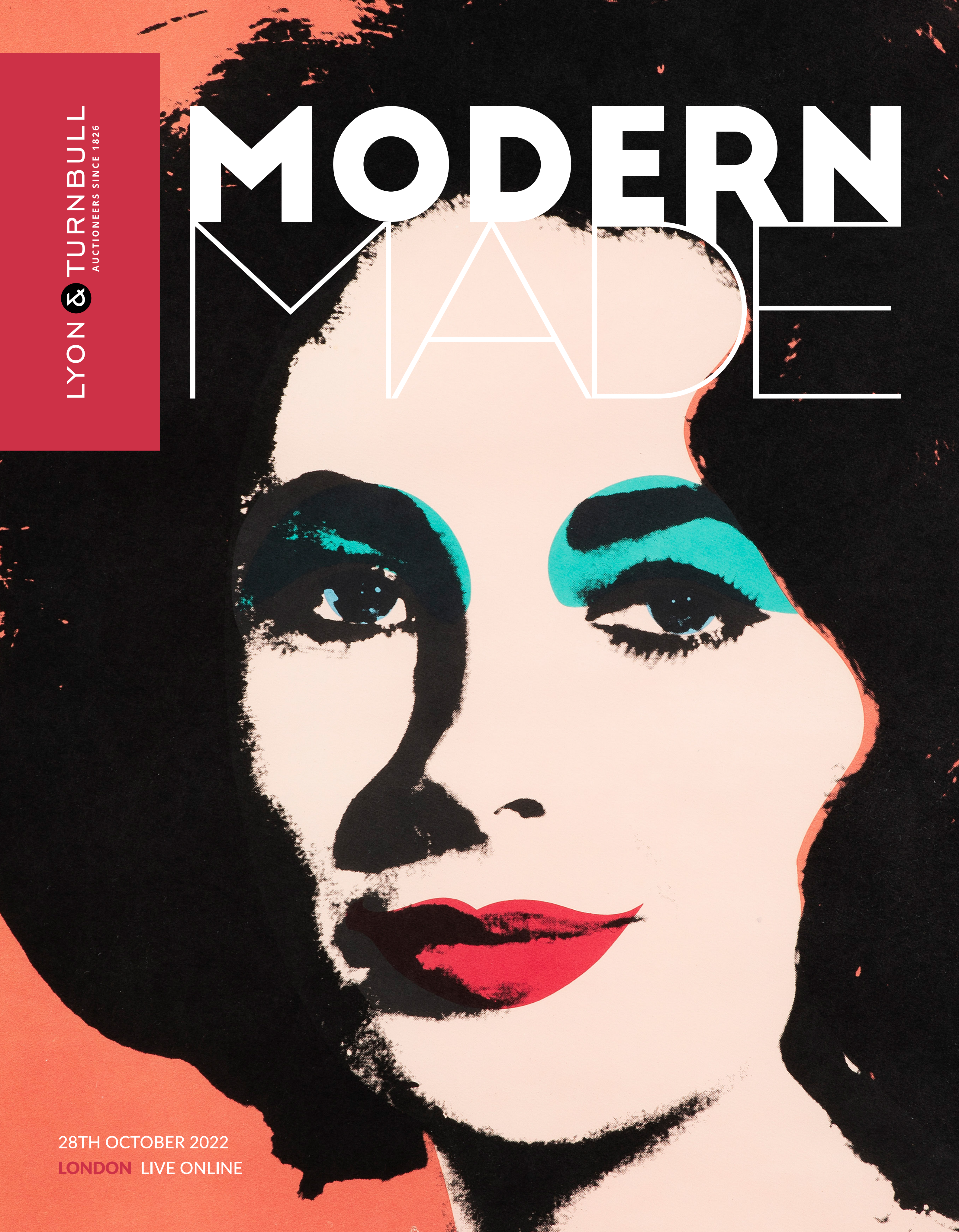
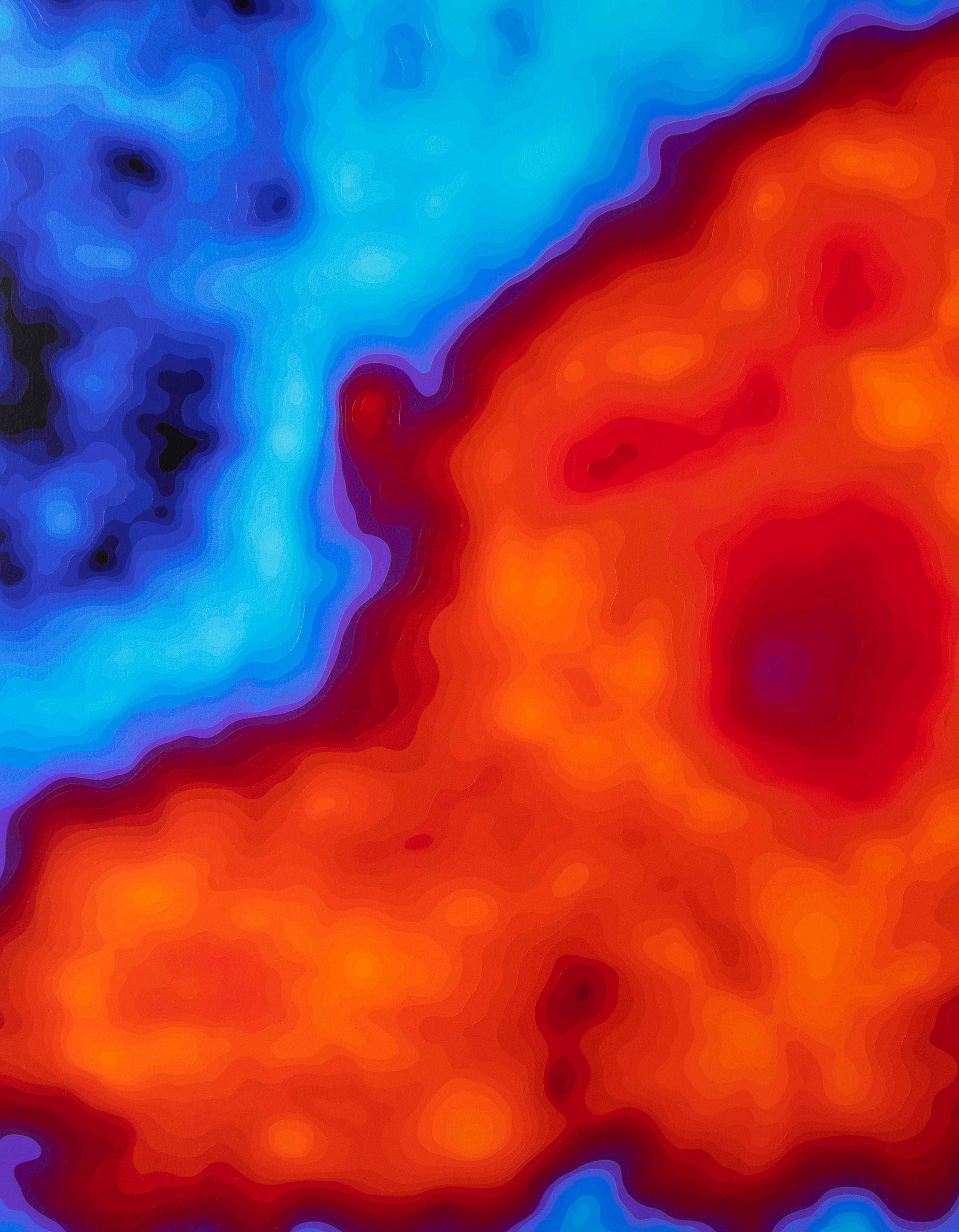
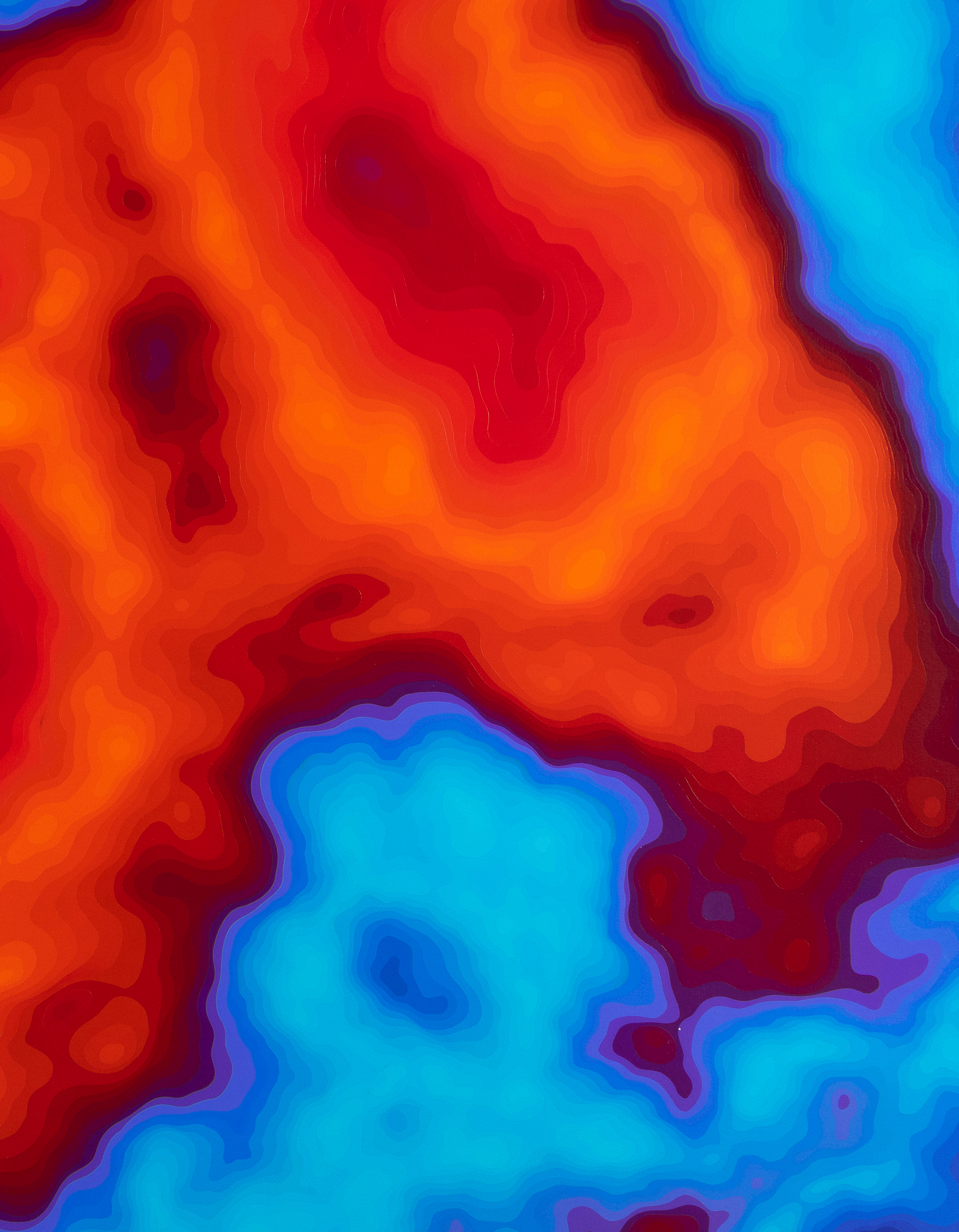


LYON & TURNBULL
AUCTIONEERS SINCE 1826

MODERN MADE

28TH OCTOBER 2022
LONDON LIVE ONLINE





Front Cover
Lot 287 [detail]

Inside Front Cover
Lot 353 [detail]

Left
Lots 276 & 289 [detail]

Above
Lot 322 [detail]

MODERN
MADE

FRIDAY
28 OCTOBER
AT 10AM

Sale Number
LT695

The Mall Galleries
The Mall
LONDON SW1

VIEWING

Tuesday 25th October 5pm-8pm
Wednesday 26th October 10am-5pm
Thursday 27th October 10am-5pm
Friday 28th October from 9am

CONTACT

LONDON +44 (0) 207 930 9115
EDINBURGH +44 (0) 131 557 8844
info@lyonandturnbull.com

Left
Lots 18
& 340 [detail]

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This sale is subject to our Standard Conditions of Sale (available at the back of every catalogue and on our website).

If you have not bought at auction before we will be delighted to help you.

BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon:

26% up to £20,000
25% from £20,001 to £500,000
20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

Lots affixed with ‡ or [Ω] symbols may be subject to further regulations upon export /import, please see Conditions of Sale for Buyers Section D.2.

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DROIT DE SUITE

§ indicates works which may be subject to the Droit de Suite or Artist's Resale Right, a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012, this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the buyer on the hammer price and in addition to the buyer's premium. It will not apply to works where the hammer price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale.

More information on Droit de Suite is available at www.dacs.org.uk

BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/ Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/ or deposit. (Particularly for bidding on lots marked by the high value lot symbol ♦)

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

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Please be aware that lots marked with the symbol **Y** contain material which may be subject to CITES regulations when exporting outside Great Britain. For more information visit http://www.defra.gov.uk/ahvla-en/imports-exports/cites

COLLECTION & STORAGE

Following the auction, the works will be divided, with works belonging to Scottish buyers/vendors being stored at Lyon & Turnbull, 33 Broughton Place, Edinburgh EH1 3RR, and works belonging to international or rest-of-UK buyers/vendors moving to Stephen Morris Shipping, 15 Ockham Drive, Greenford, UB6 0FD. Tel 0208 832 2222. Open 9am – 5pm by prior appointment only.

Please ensure payment has been made prior to collection. This can be done online, by cheque, bank transfer or in person at our office - details will be shown on your invoice. Please note we are unable to take payments over the phone, and we are unable to accept payments in cash.

LONDON LOT COLLECTION

Items will be available to collect from The Mall on Saturday 29th October from 10am until 4pm. Following this, items will be moved to Stephen Morris Shipping where they can be collected from Tuesday 1st November. They will be stored free of charge until Monday 14th November. From Tuesday 15th November, clients will be charged by our storage partners at the following rates: Insurance 0.25% (all items); Small objects (including paintings) - £2.50 admin fee then £1.00 per day; Large or furniture pieces - £5.50 admin fee then £2.50 per day.

EDINBURGH LOT COLLECTION

Scottish buyers' and vendors' items will be available to collect from Wednesday 9th November at 9am from Lyon & Turnbull, 33 Broughton Place Edinburgh EH1 3RR.

All collections must be by prior appointment (this applies to both carriers and personal collections). Please book appointments by email at info@lyonandturnbull.com or telephone 0131 557 8844.

MEET THE **SPECIALISTS**

At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or condition of a lot, or just want to find out more about the auction process.

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matthew.yeats@lyonandturnbull.com

> “What an artist is trying to do for people is bring them closer to something, because of course art is about sharing.
>
> You wouldn’t be an artist unless you wanted to share an experience, a thought.”

David Hockney

Lot 339 [detail]

MODERN MADE

Welcome to the Autumn 2022 edition of *Modern Made*. We are delighted to be returning to the Mall Galleries in St James's London for the seventh occasion with a wonderful array of works that demonstrate the multi-disciplinary and cross-cultural nature of the art world in the pre- and post-war years, expressing the vitality of the art scene over this period.

From paintings to printmaking, ceramics to glass, silversmithing to jewellery, textiles to furniture, *Modern Made* showcases in one space some of the best of modern art, craft and design from key practitioners in their movements. Displaying work of different generations and media allows for reciprocal links and for unexpected questions to be posed and examined, with the hope of allowing it to be a forum for exploring new artists and works from modern masters to cutting edge contemporary makers.

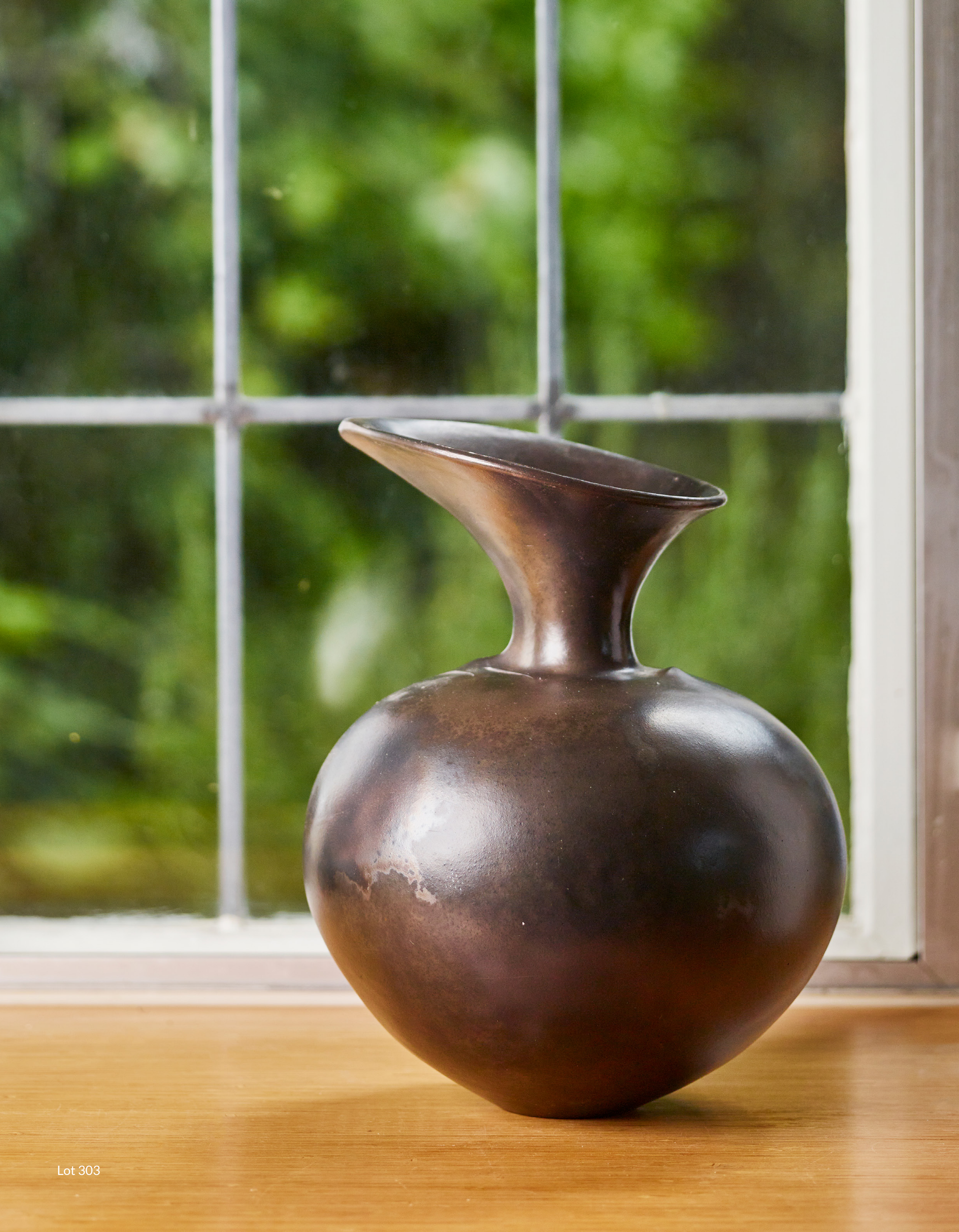
At the heart of this edition is the largest collection of work by mid-century modern designer Gerald Summers to come to the auction market, supported by works of other leading international modernist designers of his generation. In his use of plywood Summers is considered to be one of the most innovative British designers of the 20th Century. His visionary technical engineering knowledge, combined with an aesthetic appreciation of the material, placed him as one of a group of international modernist designers, such as Alvar Aalto, Marcel Breuer and Charles & Ray Eames, who pushed the formal and structural limits of exciting new materials coming to the fore over this mid-century period.

Leading our Modern British Art section of the sale is a personal group of works by Robert Polhill Bevan from the Artist's Estate that reveal his achievements as a painter, draughtsman and printmaker. There are also fascinating groups of works by mid-century British artists John Bratby and sculptor Bernard Meadows, that reveal a new approach to their practices in the post-war years. Contemporary art works are led by important paintings by Canadian-American artist Jack Goldstein from the 1980s that capture 'the spectacular instant' that had predominantly been the domain of photography. A sculptural work *Still Life (Cardboard Leaning on the Wall)* by leading Swiss artist Ugo Rondinone offers a witty reminder that anything can be art.

Further highlights include a section celebrating contemporary craft featuring important metalwork by Ndidi Ekubia and Junko Mori, jewellery by Peter Chang, ceramics by Akiko Hirai and Magdalene Odundo, as well as notable furniture by George Nakashima and Rick Owens.

We hope that you find the catalogue, exhibition and auction enjoyable and that you discover works that captivate and intrigue you whatever your taste or budget.

Philip Smith
Head of Sale | October 2022



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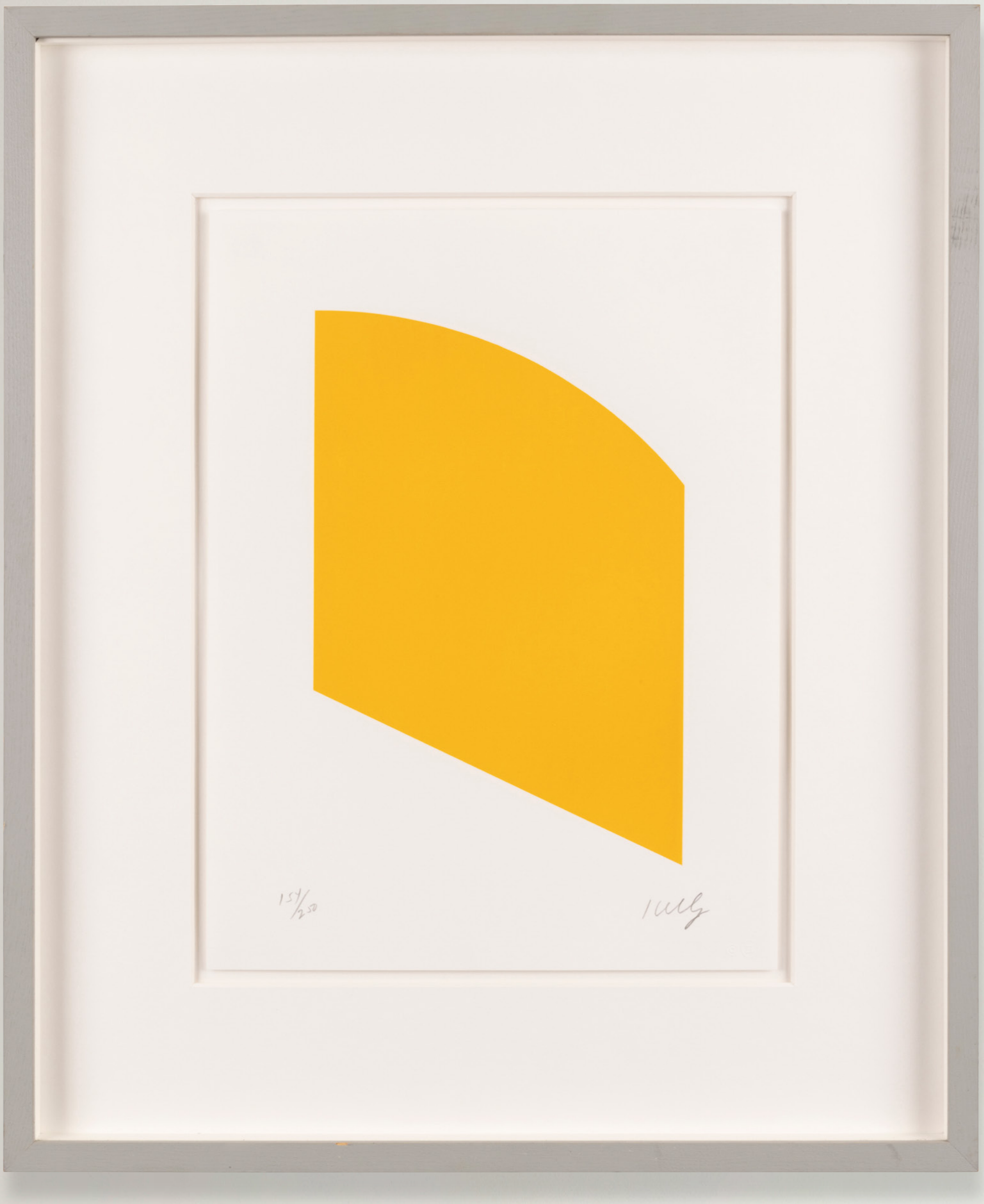


1

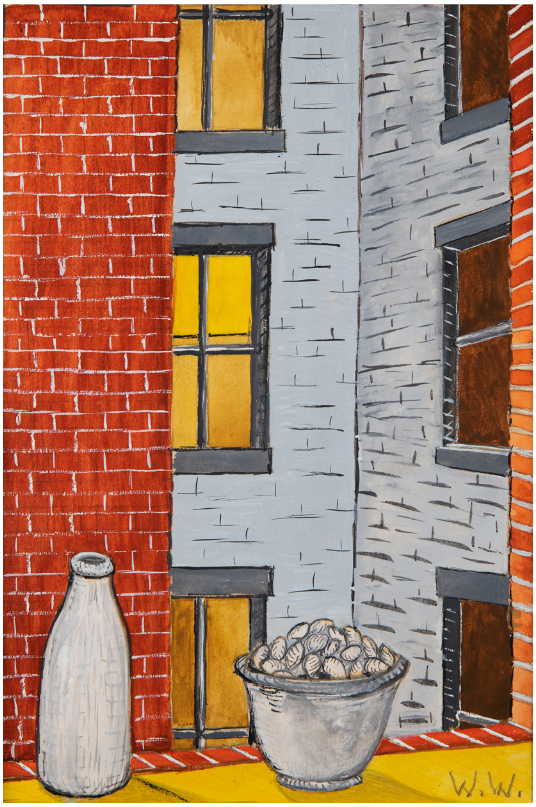
ELLSWORTH KELLY (AMERICAN 1923-2015)

ORANGE, 2004

157/250, signed and numbered in pencil, lithograph on Rives BFK paper, with blindstamp from the publishers Gemini G.E.L., Los Angeles (lower right)

40.6cm x 30.5cm (16in x 12in)

£5,000-7,000



2

WADE WHITE (AMERICAN 1909-1995)

THE WINDOWSILL, 1930s

initialled (lower right), pen, ink and gouache on paper

20cm x 13cm (7 7/8in x 5 1/8in)

Provenance: Janet Marqusee Fine Arts Ltd., New York, 1999;
Private Collection, London.

£500-700

3§

PATRICK PROCKTOR (BRITISH 1936-2003)

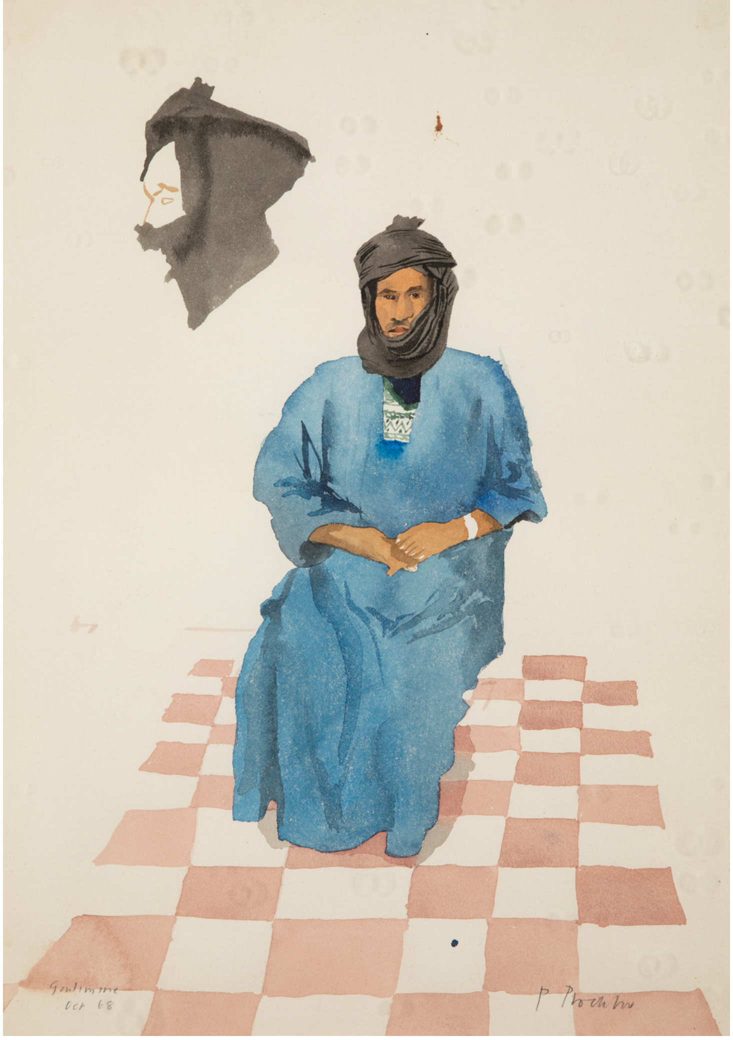
BLUE MAN, GOULIMINE, 1968

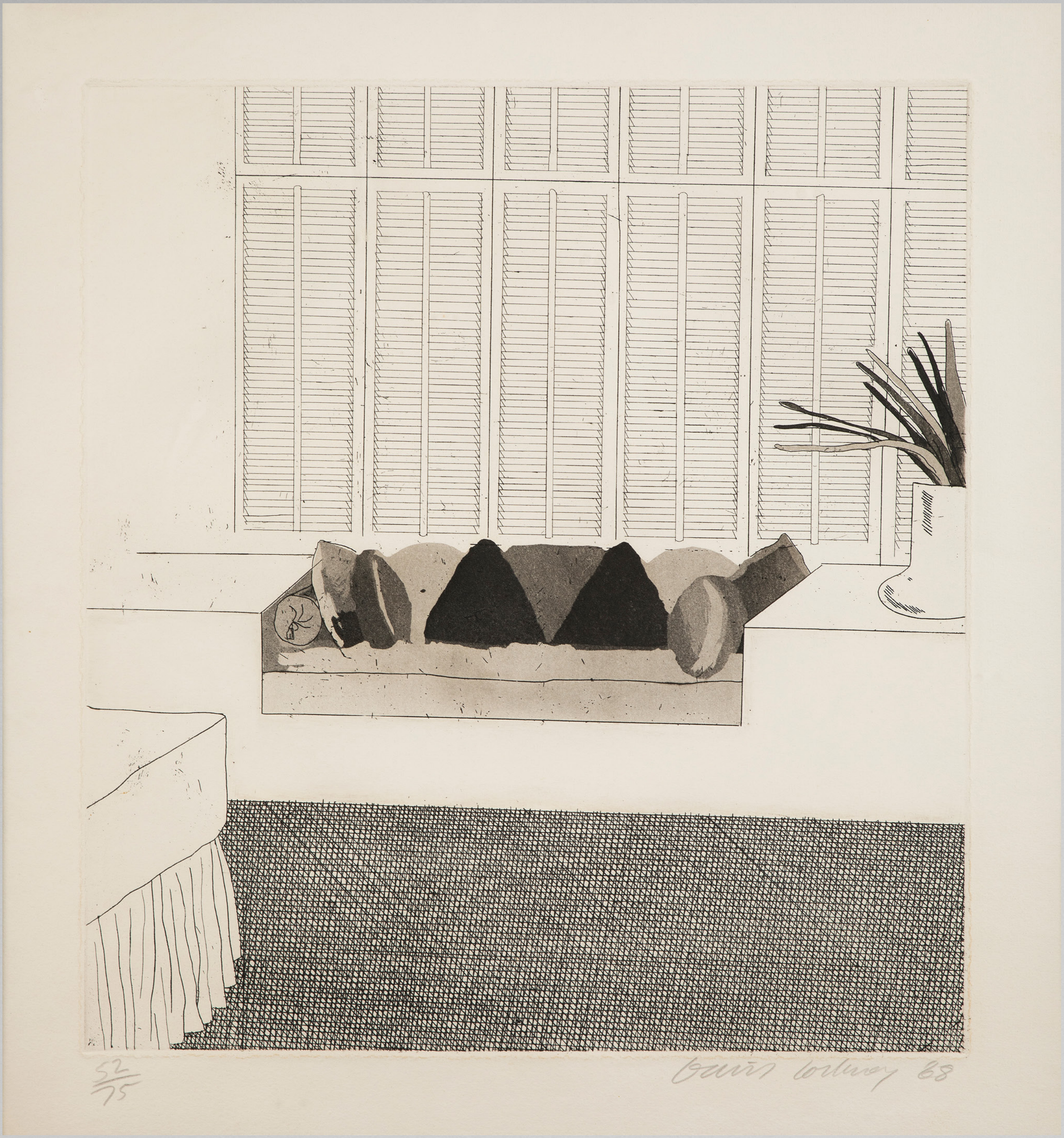
signed, titled and dated in pencil, pen, ink and waterolour

35cm x 24.5cm (13 3/4in x 9 5/8in)

Provenance: The Redfern Gallery, London;
Collection of the Late Sir Richard Shepherd, MP.

£1,000-1,500





4§

DAVID HOCKNEY O.M., C.H., R.A. (BRITISH 1937-)

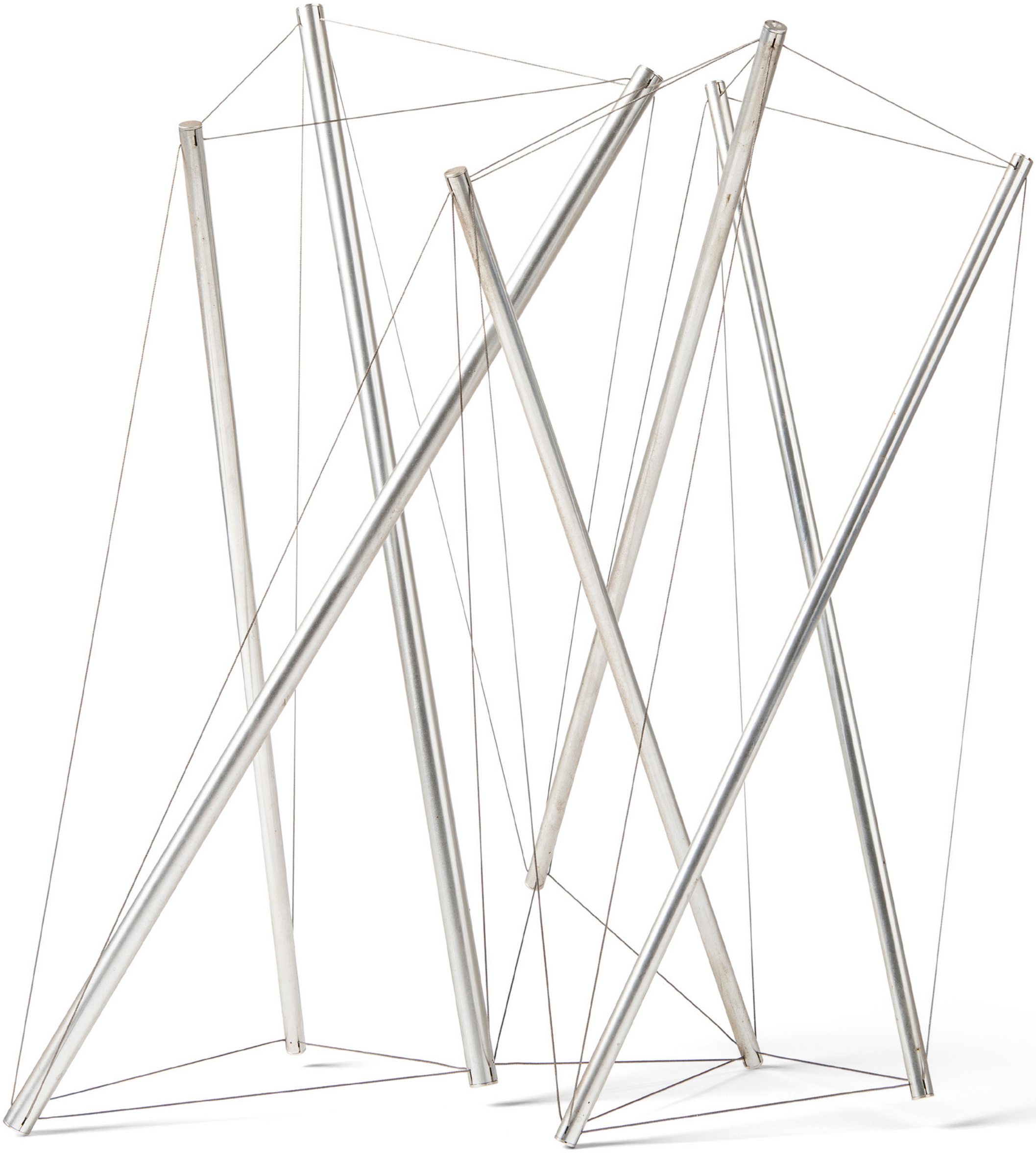
CUSHIONS, 1968 (S.A.C. 64)

52/75, signed, dated and numbered in pencil (in the margin), etching on paper

38.5cm x 35cm (15 1/8in x 13 3/4in)

Provenance: Redfern Gallery, London, 1970;
Collection of the Late Sir Richard Shepherd, MP.

£6,000-8,000



5

KENNETH SNELSON (AMERICAN 1927-2016)

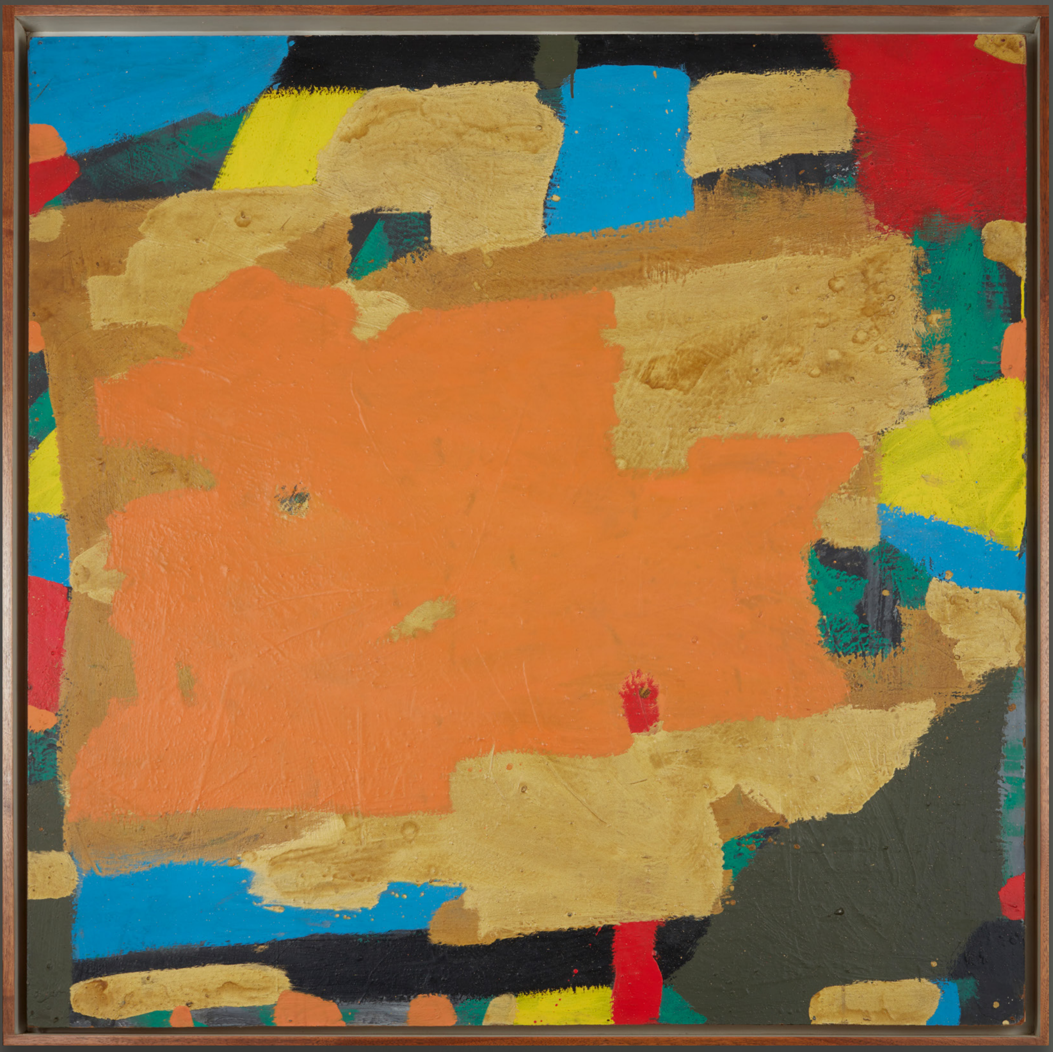
EASTER MONDAY, 1976

HC, signed, dated and inscribed, aluminium and stainless steel wire

50.5cm high, 38.5cm wide (19 3/4in high, 15 1/4in wide)

Kenneth Snelson's sculptures, thrusting skywards like towers and stretching out in extended cantilevers above the ground, can be found in museums and public parks around the world. Snelson's forms maintain the structure through the outward push of the compression tubes and inward pull of the tension cables.

£3,000-5,000



6 §

BERNARD COHEN (BRITISH 1933-)

BLACK BASE, NOVEMBER 1958

signed, titled and dated (to reverse), oil on board

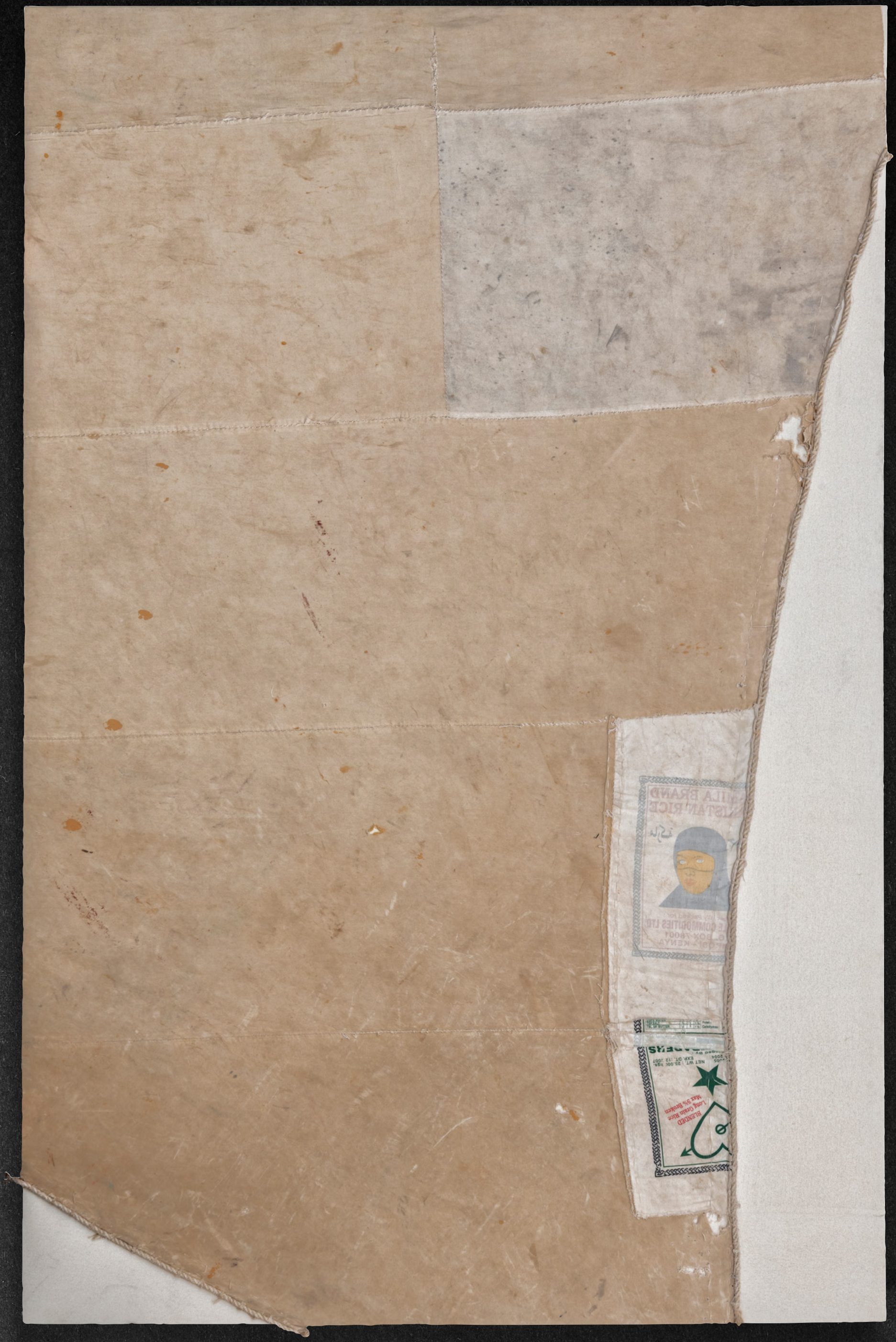
122cm x 122cm (48in x 48in)

Provenance: Marden Hill House, Hertfordshire; Rowntree Clark Gallery, Norfolk.

£7,000-10,000

Bernard Cohen, alongside his brother Harold (see lot 283), was part of an exciting generation of artists that emerged from London's art schools in the late 1950s and early 1960s. Whether abstract (Cohen, Robyn Denny, Richard Smith) or loosely figurative (Hockney, R.B. Kitaj, Allen Jones) these original young British artists were linked by their love of all things American – seeing New York, not Paris (as previous generations had), as the centre of the art world. They had first seen the new American painting up close in 1956, when Abstract Expressionism formed a small but significant part of a Tate Gallery survey as 20th century American art. Three years later, the Tate mounted another exhibition, although this time dominated by abstraction and the work of the New York School. This show, however, was less of a revelation for the likes of Cohen and more a confirmation, as in the intervening years – in works such as *Blake Base* – he had already created a language of gestural abstraction of his own. What they took, instead, was the ambition and scale of American painting – and in the 60s, Cohen's work would become vast and more minimal, with Kasmin's legendary gallery on Bond Street really the only place it could be shown.

In 1957 Cohen received a Boise Traveling Scholarship and, together with the French Government Scholarship awarded to him in 1954, he was able to travel and work in France, Spain and Italy. Here he would have come into contact with *tachisme* – the French version of Abstract Expressionism, where the brushstroke – or *tache* – had been liberated from describing anything but itself, or a sense of movement or emotion. However, with his eyes on America, Cohen gives the heavy existentialism of *tachisme* an open, upbeat twist. Despite its title, *Black Base* is all about colour, as well as the weight of the paint itself (as the elements seem to hang vertically off the backing). It is a painting perfectly aligned to Clement Greenberg's dictats – a painting that has no reference outside its own making - and yet in its colour, its informality, it does capture something of what would become Pop Art, the Technicolor world of 60s London, as it emerges from the black and white of the 50s.



7§

SERGEJ JENSEN (DANISH 1973-)

UNTITLED, 2007

sewn fabric on linen

310cm x 201cm x 4.5cm (122in x 79 1/4in x 4 3/4in)

Provenance: Galerie Neu, Berlin;
Acquired from the above by the present owner.

Exhibited: Anton Kern Gallery, New York, *Sergej Jensen: Pictures and Paintings*, April - May 2008.

£15,000-25,000

Sergej Jensen expressed that his work was "painting without paint".

Known for working with an assortment of found and altered fabrics, his textile works can include wool, cashmere, silk, burlap and hand-knitted swatches, that have been glued, bleached, painted, sewed and stretched in methods that play with the idiosyncrasies of the material. Jensen's art works often incorporate a muted palette and gestural marks that combine the representational and the abstract.

8§

DOUGLAS GORDON (BRITISH 1966-)

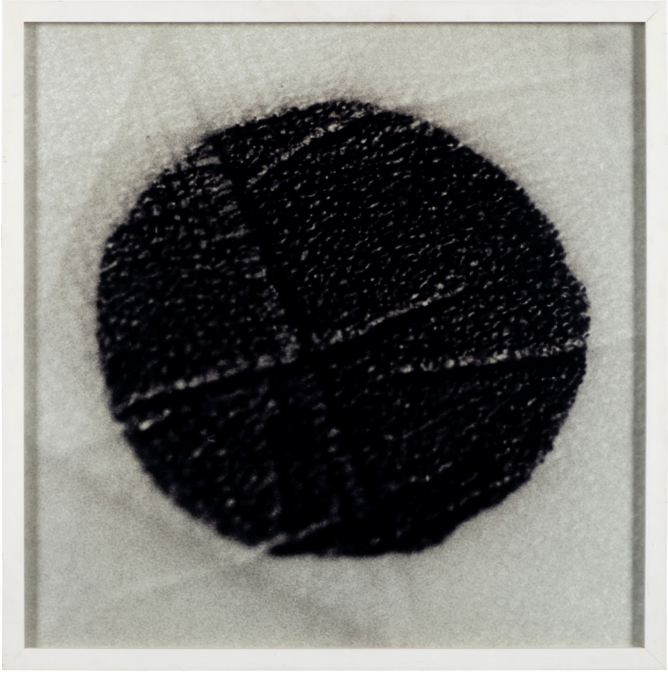
BLACK SPOT, 2000

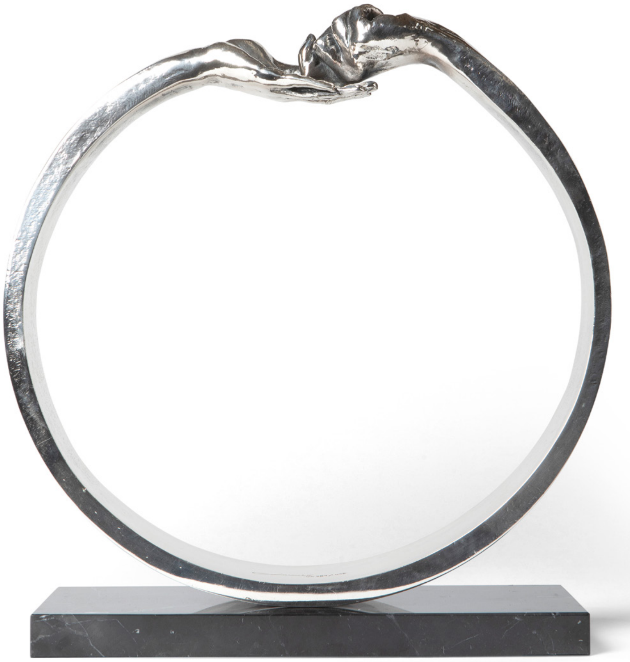
4/13, signed and numbered in pen (on label to reverse), c-print

73.7cm x 73.7cm (29in x 29in)

Provenance: Yvon Lambert Gallery, Paris; Private Collection, UK.

£1,500-2,000





9§

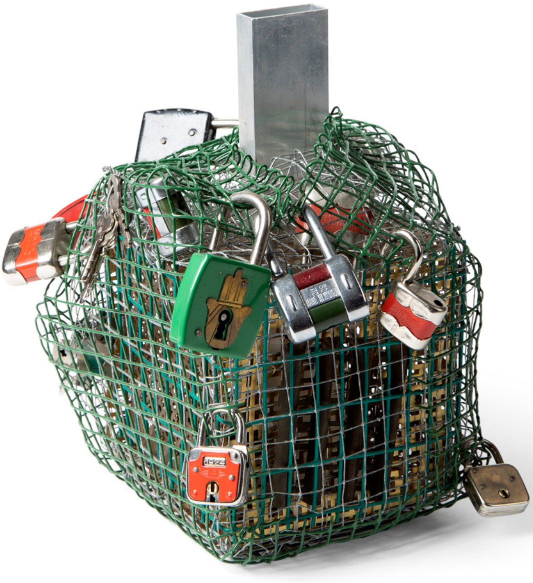
LORENZO QUINN (ITALIAN 1966-)

GIVE AND TAKE

389/495, signed and numbered, silver plated resin on black marble base

46cm high (18in high) including base, 43cm wide (16 7/8in wide)

£1,000-2,000



10§

ALIK CAVALIERE (ITALIAN 1926-1998)

THE MONEY-BOX, 1972

unique, following a generic design used for an edition of 2000, wire, steel, plexiglass, extruded aluminium tube, with 12 padlocks and 2 bunches of keys, from *Toys by Artists*, copyright and patent Bonnier International Design 1972

24cm high, 22cm wide (9 1//2in high, 8 5/8in wide)

Exhibited: City Museum and Art Gallery, Birmingham, *Toys by Artists*, 1972.
At the close of the exhibition in Birmingham the exhibits were distributed to the show's staff by the exhibition organisers.

£500-700

UGO RONDINONE

> “I always say that you don’t have to understand an artwork. You have just to feel it. In my work I use very basic raw symbols, something that everybody can relate to, from a child to an old person, from the East to the West.”
> *Ugo Rondinone*

11

UGO RONDINONE (SWISS 1964-)
STILL LIFE (CARDBOARD LEANING ON THE WALL), 2009
1/1, initialled and dated ‘u. r. / 09’, bronze cast, lead and paint
116.7cm x 115.8cm (46in x 45 1/2in)
£30,000-50,000

Swiss artist Ugo Rondinone’s *Liverpool Mountain* currently stands outside Tate Liverpool – a glorious and joyful statement on both the power of colour and the presence art objects can have within the wider world. Whilst its form is minimalist and brutal – part megalith, part Constantin Brancusi’s *Eternal Column* – the colour is maximal, playful and bright. It is this push and pull between minimalism and the expressive, conceptualism and humour, that defines Rondinone’s work – and is very much in evidence in the present work.

Still Life is, simultaneously, a minimalist sculpture, in the tradition of Donald Judd, Robert Morris, Richard Serra *et al.* and a ‘found object’, akin to Marcel Duchamp’s urinal or bottle rack. It is also a beautiful, witty reminder that anything can be art, if you approach it with the right mindset. Essential to these various elements working in sync is the quality of the object itself. It has to trick the eye into looking like cardboard (for it to be a kind of Ready-made) and yet it has to have a cool beauty all of its own (to read as a work of Minimalism). This has been achieved by a painstaking process of casting the original card in bronze and then filling the cast with lead (to give it dead-weight) and then painting the surface with absolute flatness, so the only marks on it are created by shadows in real folds. That these folds then take on a painterly quality, a hint of Abstract Expressionist dynamic, is a further layer that Rondinone adds. Placed against a wall it is inevitable that our minds should wander across the lines, their intersections, and start investing them with intention and emotion.

If art’s defining purpose is to make us look again at the world around us, and to imbue it with a sense of wonder, then Rondinone’s *Still Life* is a perfect example. The everyday – and especially a discarded sheet of card – will never be ordinary again.

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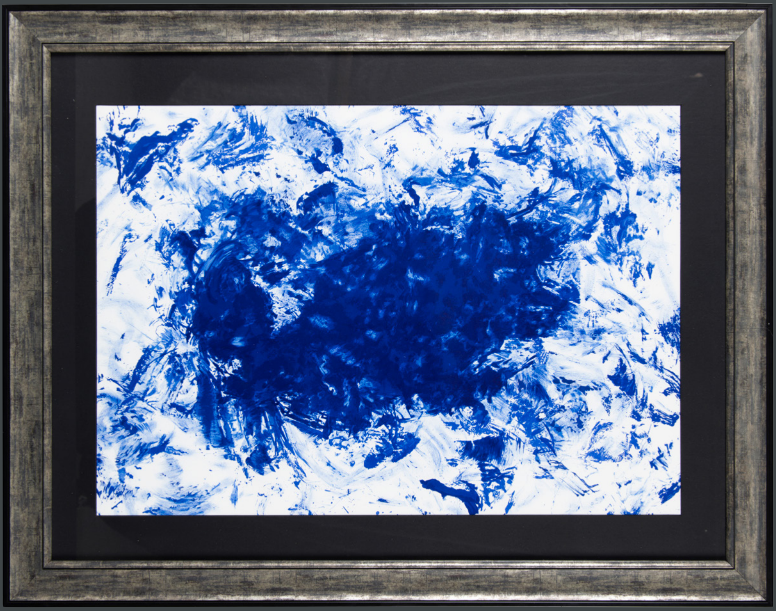


12 §

YVES KLEIN (FRENCH 1928-1962)

ANTHROPOMETRIE ANT 83

edition of 200, numbered, estate stamped and signed by his widow (to reverse), screenprint

54.5cm x 78cm (21 1/2in x 30 1/2in)

£1,000-1,500

13 §

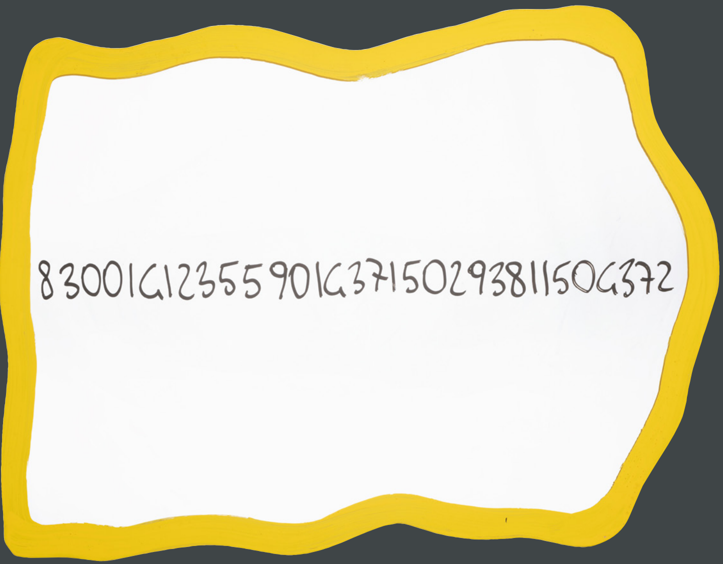
MICHELANGELO PISTOLETTO (ITALIAN 1933-)

FRATTALI (YELLOW), 1999-2000

signed, titled and dated (to reverse), acrylic on mirrored glass

57.3cm x 75.7cm (22 1/2in x 29 3/4in)

£3,000-5,000



14 §

KEITH COVENTRY (BRITISH 1958-)

SUPERMODEL (KATE MOSS), 2000

No. 1, stamped 'KC / 2000 / NO 1', gold-plated steel

66cm high, 42.5cm wide, 10.2cm deep (26in high, 16 3/4in wide, 4in deep)

This work was produced in an edition of 10, plus 5 artist's proofs.

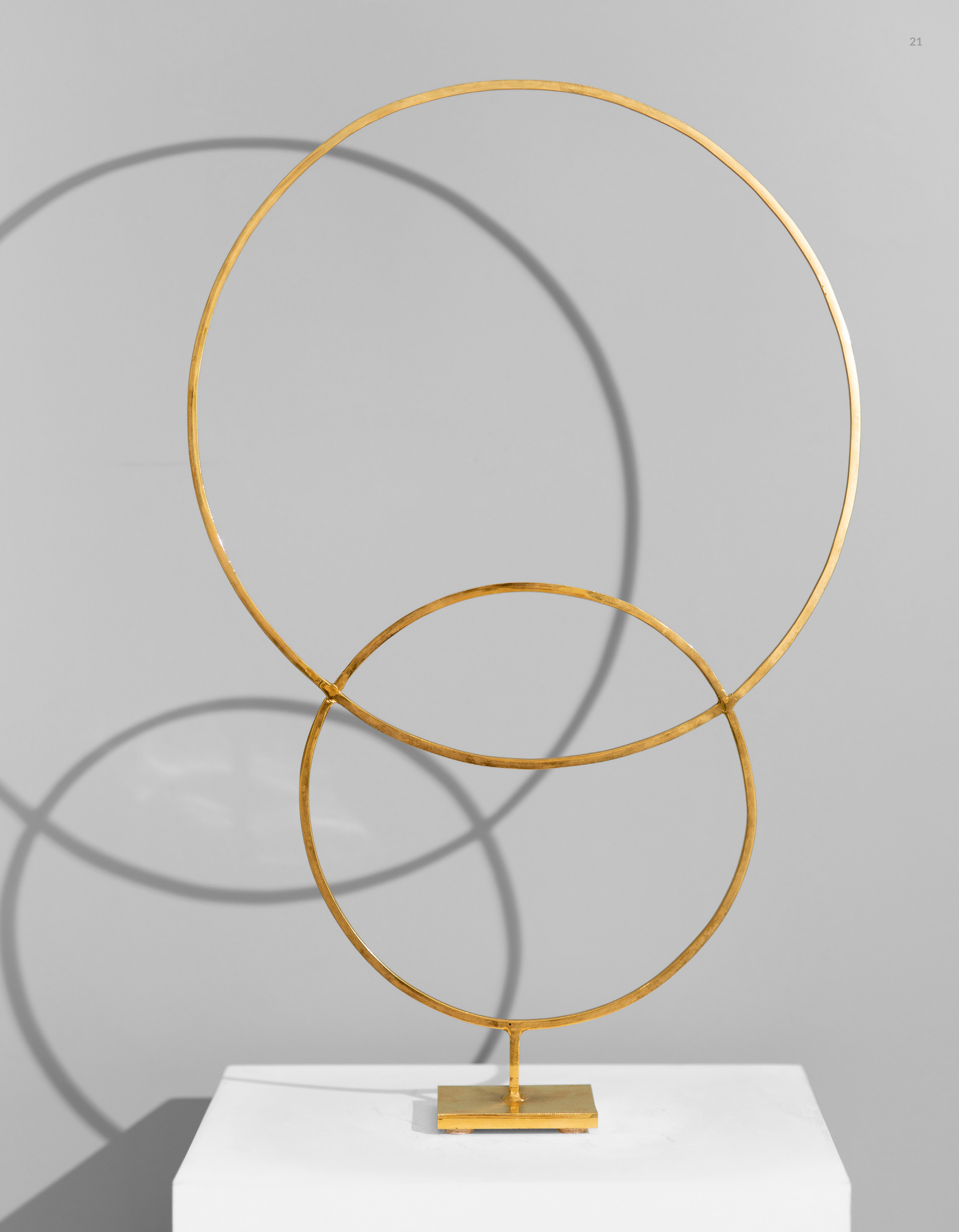
Keith Coventry is one of the least-heralded of the generation of Britsh artists that came to be known as the 'YBAs', despite his work featuring in many of the key exhibitions of the period, including the era-defining *Sensation* at the Royal Academy of Arts, London in 1997, which burnished many of the YBA (Young British Artists) artists' legends. Coventry's work has all the hallmarks of the 'YBAs': funny, irreverent, obsessed with pop culture and very deliberately – and knowingly - eliding the borders between 'high' and 'low', in terms of subject-matter. However, where it differs is that Coventry chose to filter contemporary life through the lens of art history – such as in his most famous paintings that recast council hoardings mapping the layouts of grim housing estates into the hermetic visual language of Russian Suprematism.

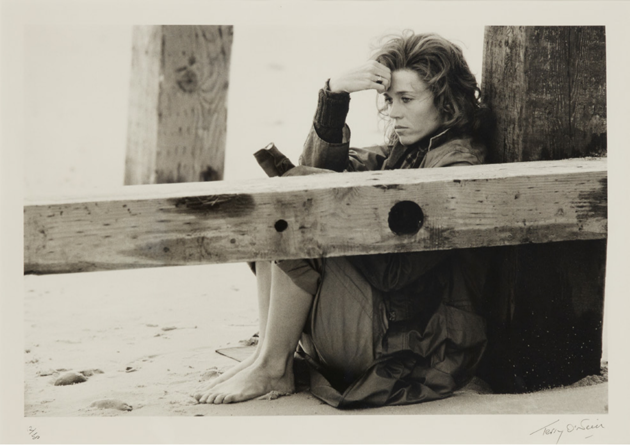
We see the same tactics at play in the present work: Kate Moss, *the* pop icon of 90s and early 2000s Britain, her image as ubiquitous as that of Liz Taylor equivalent when Warhol got his hands on here [see lot XX], is here abstracted into two mysterious golden rings. It is contemporary art recast in the language of geometric Modernism, albeit with a hint of post-Modernism and Duchamp. It is a sculpture that would be at home in Tate Modern. But equally, in the use of gold, it could also work as a totem from an ancient culture, a goddess of some unknown religion, to be found in a vitrine in the British Museum.

When the 'supermodel' works were show at Emily Tsingou's gallery in 2000, the only clue as to what the viewer was seeing was to be found on a postcard left near the gallery entrance. It featured a photograph of Moss on the cover of Vogue, with two circles drawn over her, revealing the underlying geometry that becomes the extent of the final works. As the critic Jonathan Jones noted in his review of the exhibition in *The Guardian*, 'All [the supermodel works] have been made using a technique…Coventry borrowed from a 1930s book, Cassell's *New Popular Educator*, whose cover has a man staring into the sun of knowledge and promises to inform readers about "art and literature", "languages and history", and "science and mathematics". The drawing method Coventry discovered here claimed to reduce visible reality to its geometrical essentials. The inspiration came from Cézanne's statement that one must look in nature for the sphere, the cone and the cylinder. Coventry has looked for the sphere, the cone and the cylinder in the pages of Vogue".

One might add to Jones's review, that these shapes Coventry found in Vogue, very pointedly, turned out to be hollow.

£5,000-8,000





15 §

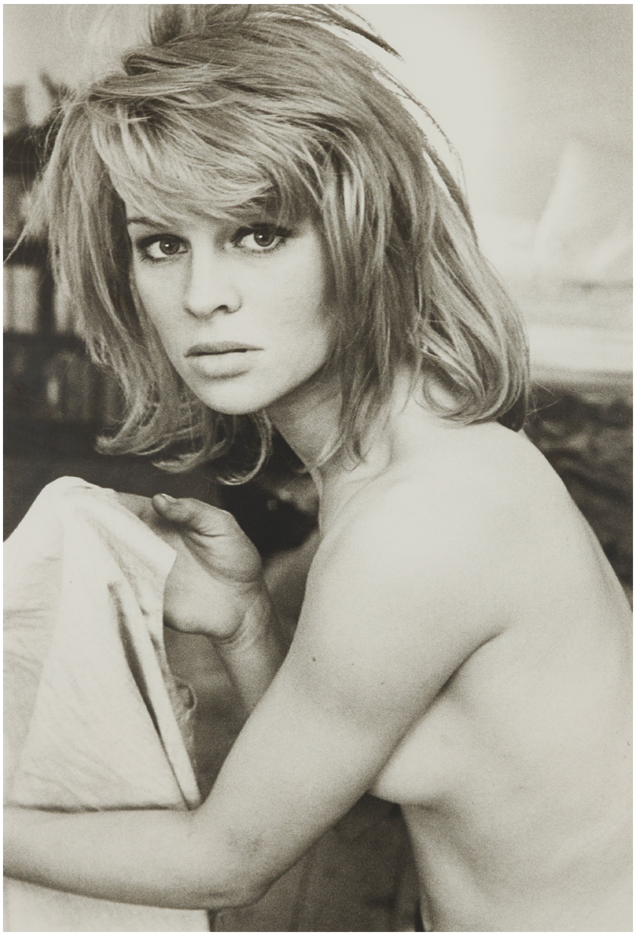
TERRY O’NEILL C.B.E. (BRITISH 1938-2019)

JANE FONDA IN BETWEEN TAKES ON THE SET OF JULIA, NORFOLK, ENGLAND, 1977

12/50, signed and numbered in ink (to margin), silver gelatin print, a later impression

image size 34cm x 50.5cm (13 1/4in x 19 3/4in)

£500-700



16 §

TERENCE DONOVAN (BRITISH 1936-1996)

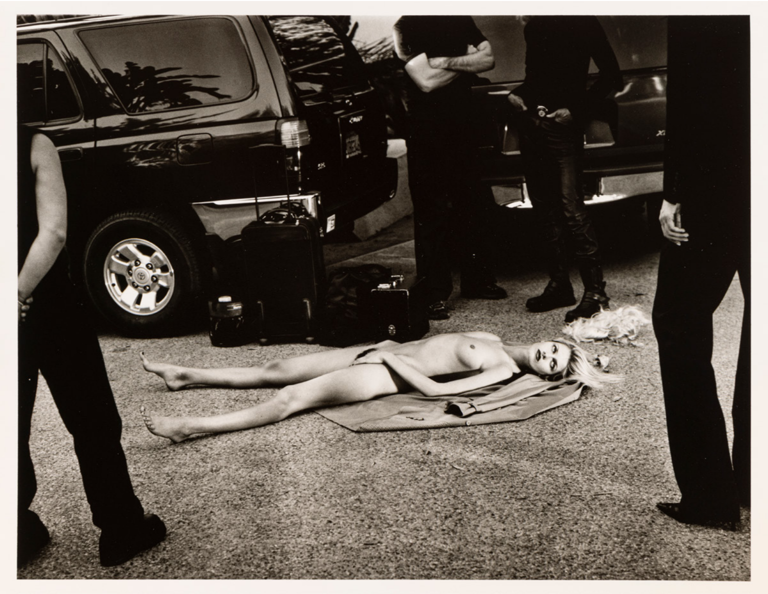
JULIE CHRISTIE II, 1962/2013

46/50, photographer’s copyright and estate stamps (to reverse), silver gelatin print, printed in 2013

50cm x 34cm (19 3/4in x 13 3/8in)

Provenance: Beetles and Huxley, London.

£800-1,200



17

HELMUT NEWTON (AMERICAN 1920-2004)

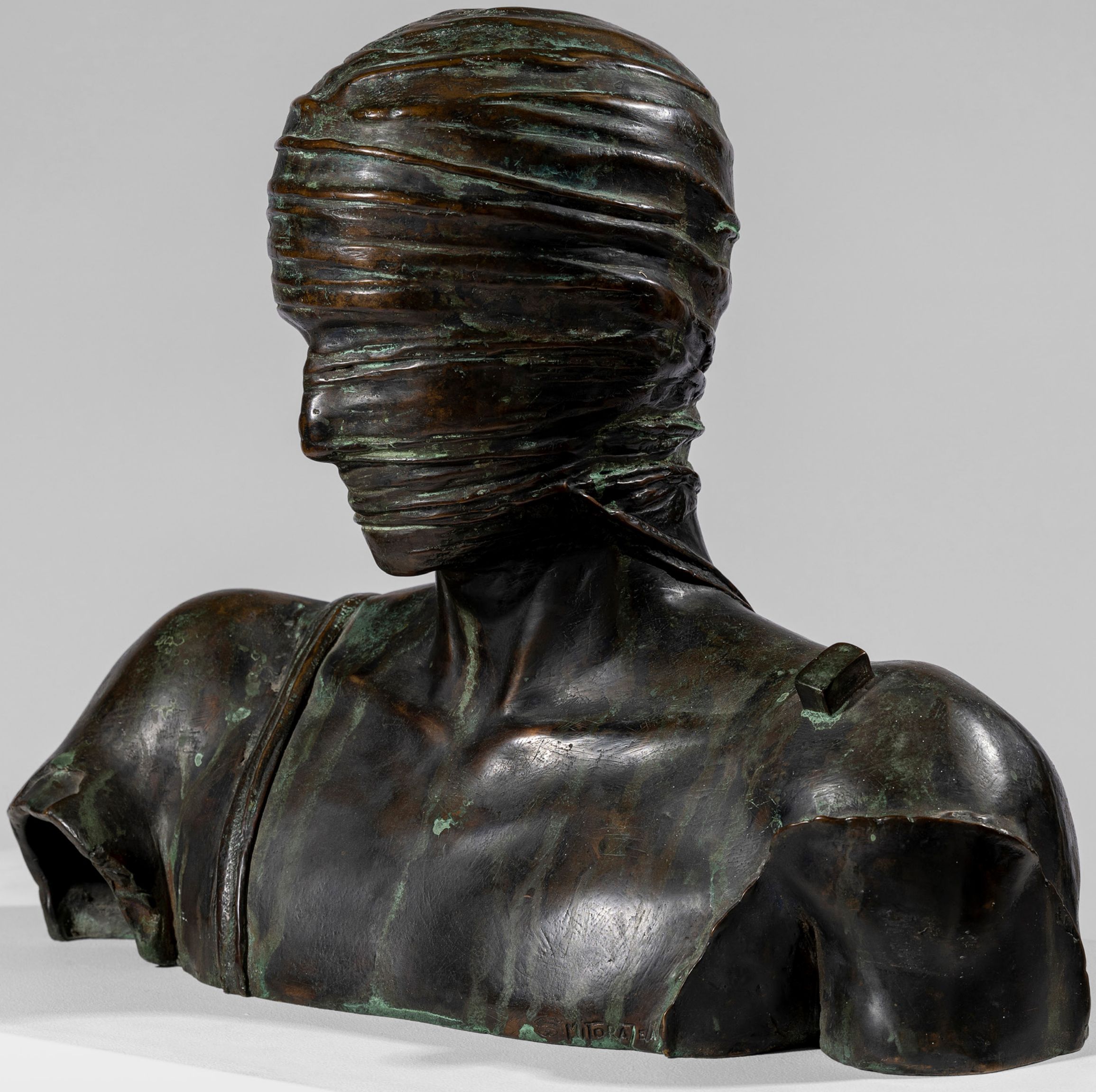
CYBERWOMAN 2, 2000

101/500, numbered in pen and with portfolio copyright credit and reproduction limitation stamp (to reverse), gelatin silver print

25cm x 32.5cm (9 7/8in x 12 3/4in)

£800-1,200

> “My work is not concerned with recreating what has already been done but it is simply an attempt to shape into familiar forms the drama of life.”
>
> ***Igor Mitoraj***



18 §

IGOR MITORAG (POLISH 1944-2014)

ARGOS

incised with the artist’s signature ‘MITORAJ’, incised ‘E.A.’ and stamped with foundry mark ‘FONDERIA TESCONI PIETRASANTA’ (lower right edge), bronze

39.5cm high, 47cm wide (15 1/2in high, 18 1/2in wide)

A similar work appeared at Sotheby’s, New York, on 9 March 2012 (Lot 290) titled ‘Argos’, from an edition of 8 and dated to 1987.

£10,000-15,000

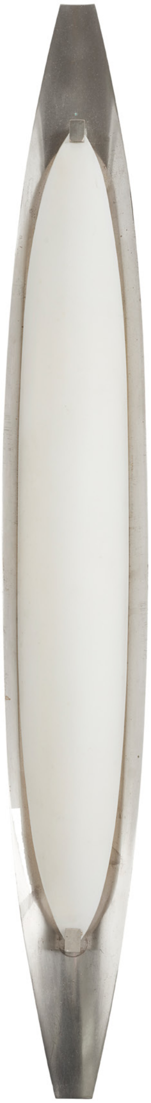
Masters of Light: Italian Mid-century Lighting Design

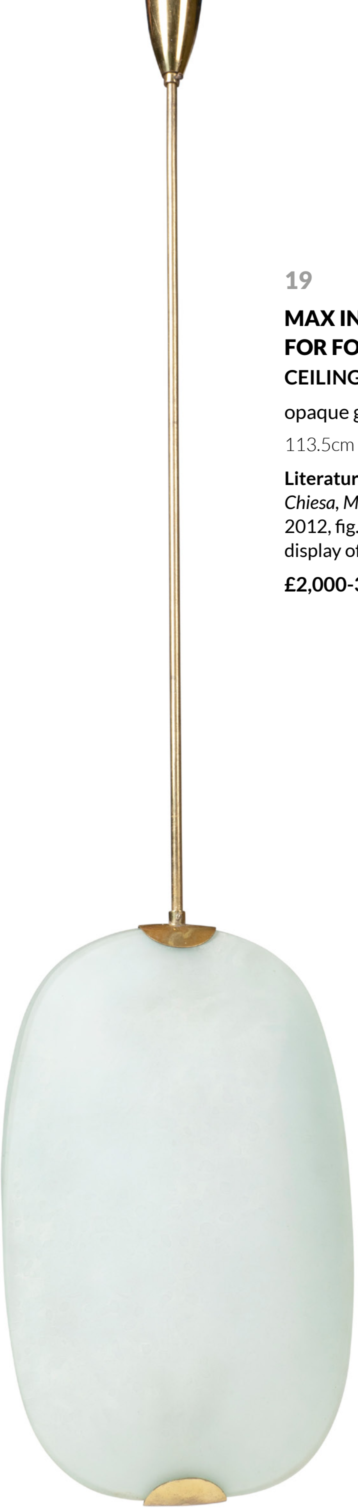
Italian lighting design is steeped in a long and rich history of innovation and tradition. With the rise of Milan as a centre of design in the mid-20th century, designers took up the responsibility of creating fresh and exciting lighting solutions for the innovative domestic interiors they were creating.

Numerous iconic design houses specialising in lighting flourished in Italy in the post-war years, such as Fontana Arte, Stilnovo, Arteluce and Oluce, and they were led by pioneering figures including Max Ingrand, Gino Sarfatti and Gaetano Sciolari, whose ground breaking innovations on the play of light shaped the field globally for decades to come. The variety and quality of lamps and chandeliers produced, from Stilnovo's iconic 'Sputnik' lights to Fontana Arte's globular ceiling lights and Magistretti's 'Atollo' lamps, demonstrates the versatility and vibrancy in the field, and the adaptability and possibilities of being able to incorporate them into almost any interior.

What distinguishes these Italian lighting designers is their concern both with the form and aesthetic qualities of the light, and the technical aspects of the quality of light and shade itself, whether the nuances of the glow and reflectors or new potential achievable with halogen and neon. This coming together of art and science, stems from many of the designers having originally trained as architects, and an ingrained cross-disciplinary nature in the Italian arts.

Viewed through a contemporary lens most of the works remain as fresh today as when they were first conceived, and due to their innovative approaches mid-century Italian lighting can still be a perfect accompaniment to any modern interior.





19

MAX INGRAND (FRENCH 1908-1969) FOR FONTANA ARTE

CEILING PENDANT LIGHT

opaque glass and brass

113.5cm drop, 23.5cm wide (44 3/4in drop, 9 1/4in wide)

Literature: Deboni, Franco, *Fontana Arte: Gio Ponti, Pietra Chiesa, Max Ingrand*, Umberto Allemandi & Co., Turin, 2012, fig. 15 for examples of this model in a shop window display of the Fontana Arte store in Milan, Carnival 1956.

£2,000-3,000

20

MAX INGRAND (FRENCH 1908-1969) FOR FONTANA ARTE

WALL LIGHT

model no. 2254, nickel plated brass and glass

72cm high (18 3/8in high)

£1,500-2,500

At the forefront of modernity in interior décor, the Milanese manufacturer Fontana Arte was founded in 1932 by Luigi Fontana and Gio Ponti. The very name Fontana Arte reflects the fundamental values of the company, their innovations being a balance between art and industry, as well as functionality and design: Fontana Arte elevates the domestic to the artistic, bringing art into the centre of the home. Since its creation, the company has received multiple awards, including the Compasso d'Oro for Creativity (1998) and the Wallpaper Design Award (2022), both signalling the establishment as an agent of ingenuity in design. Notably the production periods of the company's artistic designers trace a stylistic outline through 20th century design, from modernism to post-modernism; the artistic directors include Gio Ponti, Pietro Chiesa, Max Ingrand and Gae Aulenti. Today, the company is deemed one of the most influential Italian design firms, synthesising functionality and decorative interior design.

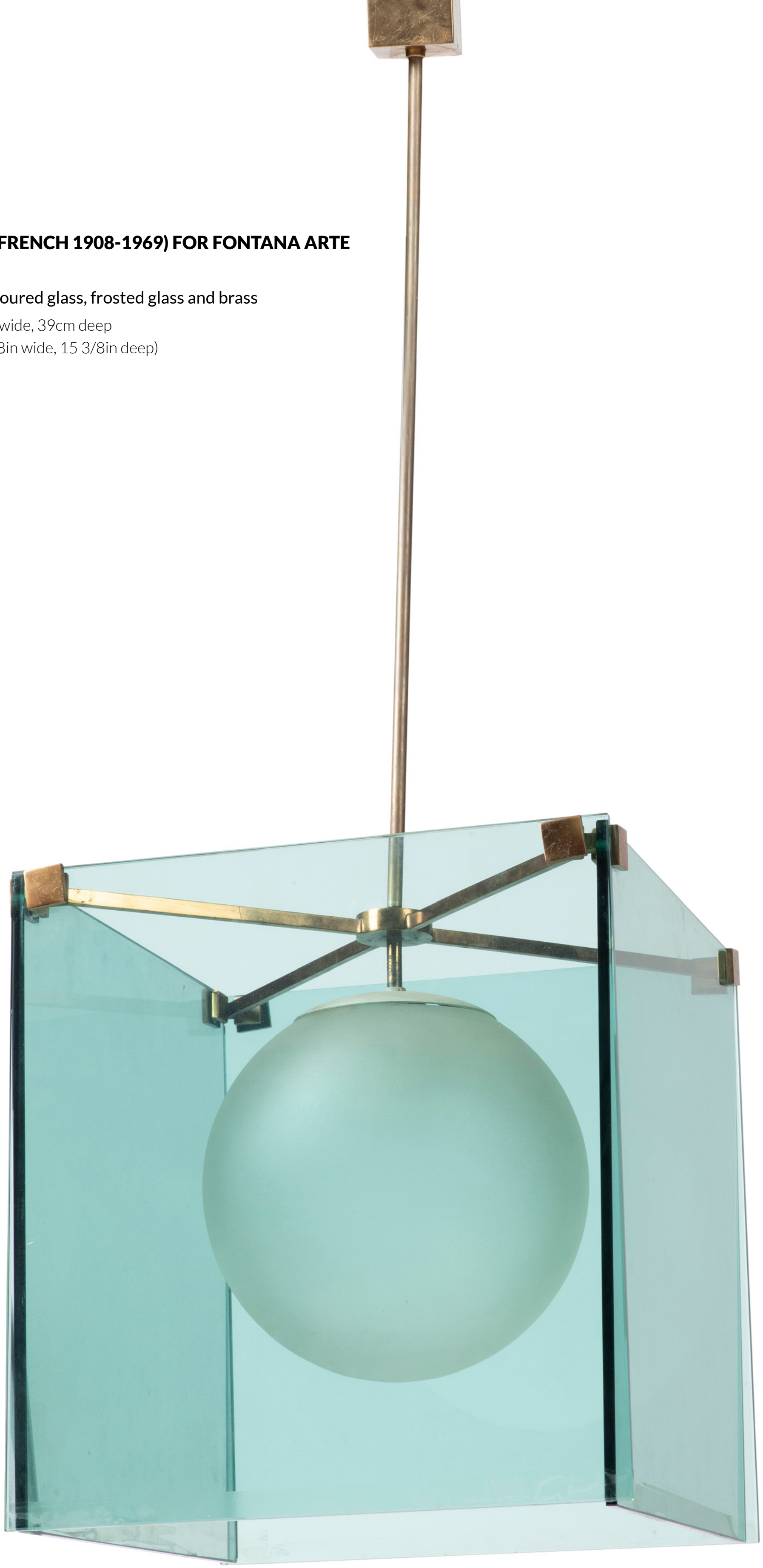
21

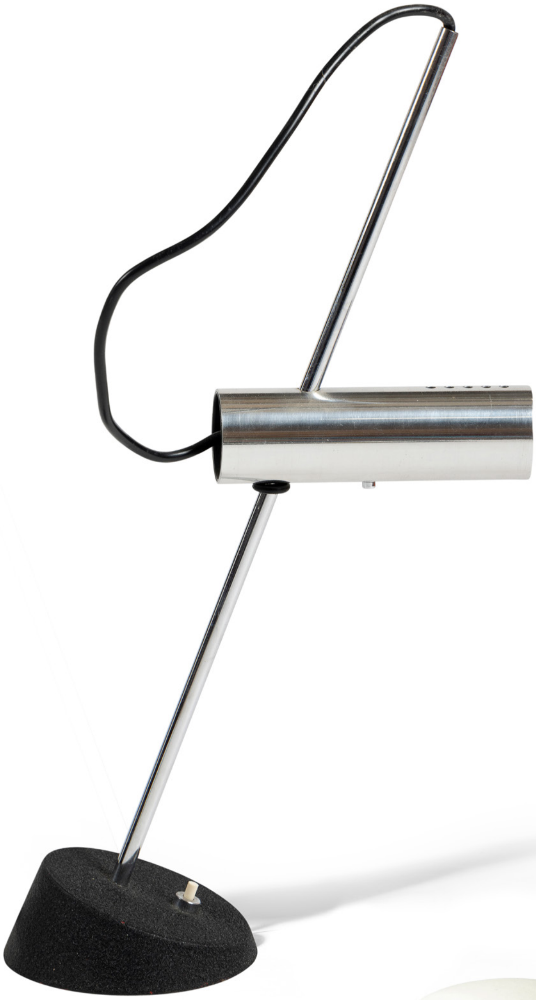
MAX INGRAND (FRENCH 1908-1969) FOR FONTANA ARTE
CEILING LIGHT

model no. 2073, coloured glass, frosted glass and brass

104.5cm drop, 39cm wide, 39cm deep
(41 1/8in drop, 15 3/8in wide, 15 3/8in deep)

£1,500-2,000





22

GINO SARFATTI (ITALIAN 1912-1985) FOR ARTELUCE

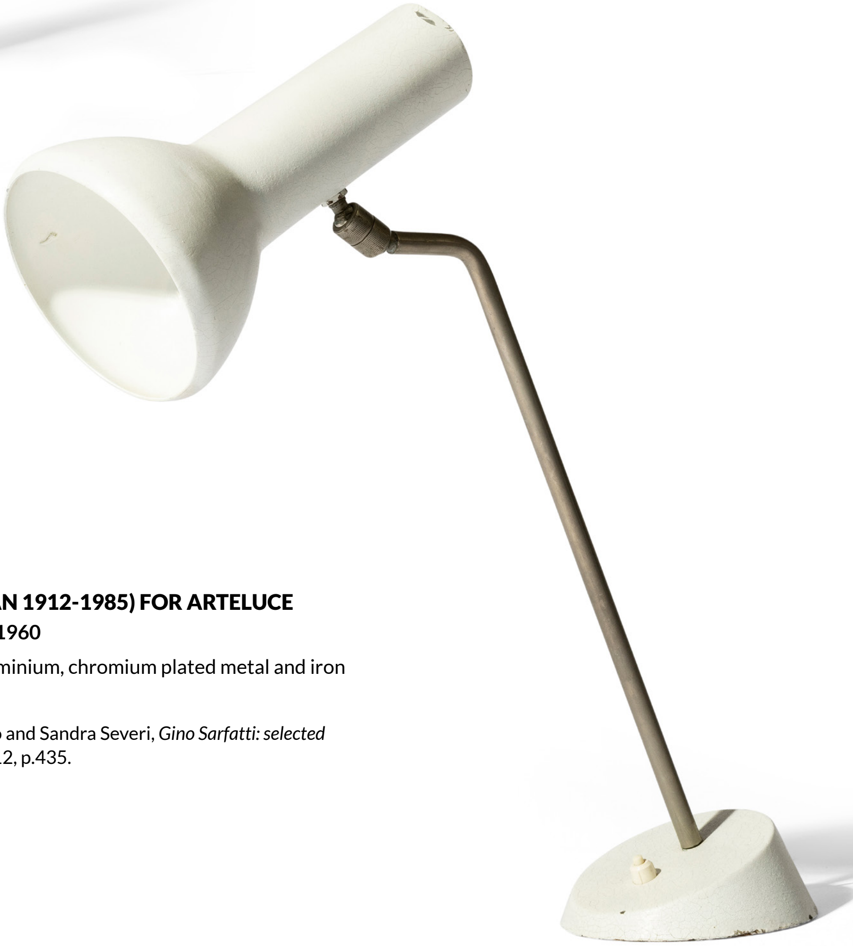
TABLE LAMP, CIRCA 1956

model no. 566, enamelled steel and aluminium

50cm high (19 3/8in high)

Literature: Romanelli, Marco and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 278-9.
In model 566 Sarfatti recalled the principle that 'operational lamps must tilt the light source towards the user' and it was one of the first to use the Cornalux bulb, whose distinctive feature was the triangular light beam, considered by Sarfatti to be the most suitable for lighting a working space. It also had the added feature of making the wire part of the design. (Romanelli, p. 279)

£1,500-2,000



23

GINO SARFATTI (ITALIAN 1912-1985) FOR ARTELUCE

TABLE LAMP, DESIGNED 1960

model no. 581, painted aluminium, chromium plated metal and iron

47cm high (18 1/2in high)

Literature: Romanelli, Marco and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p.435.

£2,000-3,000

24

ANGELO OSTUNI (ITALIAN 20TH CENTURY) AND RENATO FORTI (ITALIAN 20TH CENTURY) FOR O-LUCE

FLOOR LAMP, DESIGNED 1958

model no. 397, enamelled black metal with yellow flexi-shade

140.5cm high (55 1/4in high)

Literature: Braeuniger, Thomas, *O-LUCE di Giuseppe Ostuni*, volume II, Lumi Press, pp. 352-3 (another example illustrated).

£2,000-3,000

25

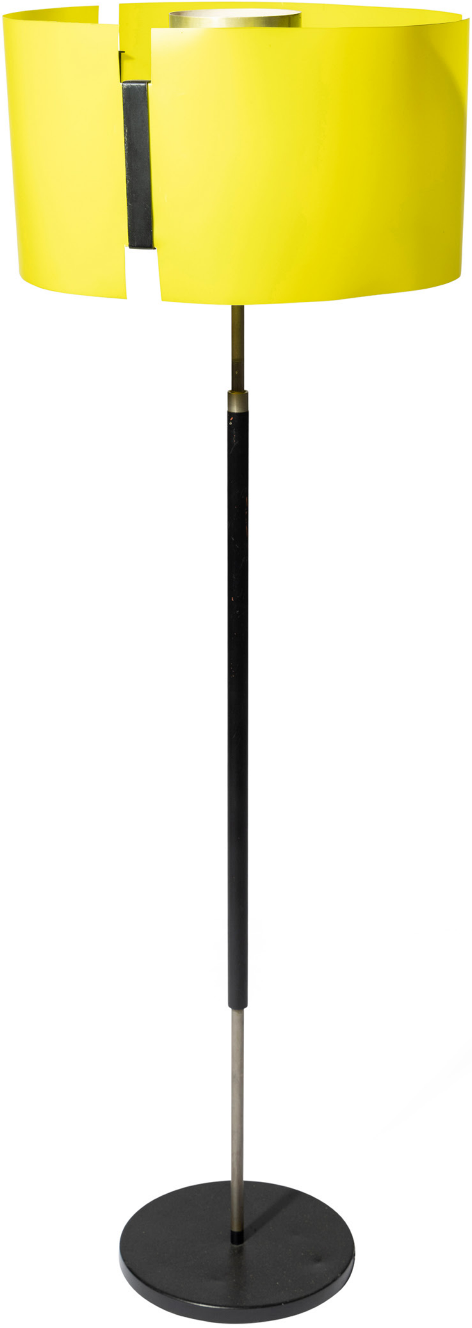
STILNOVO, ITALY

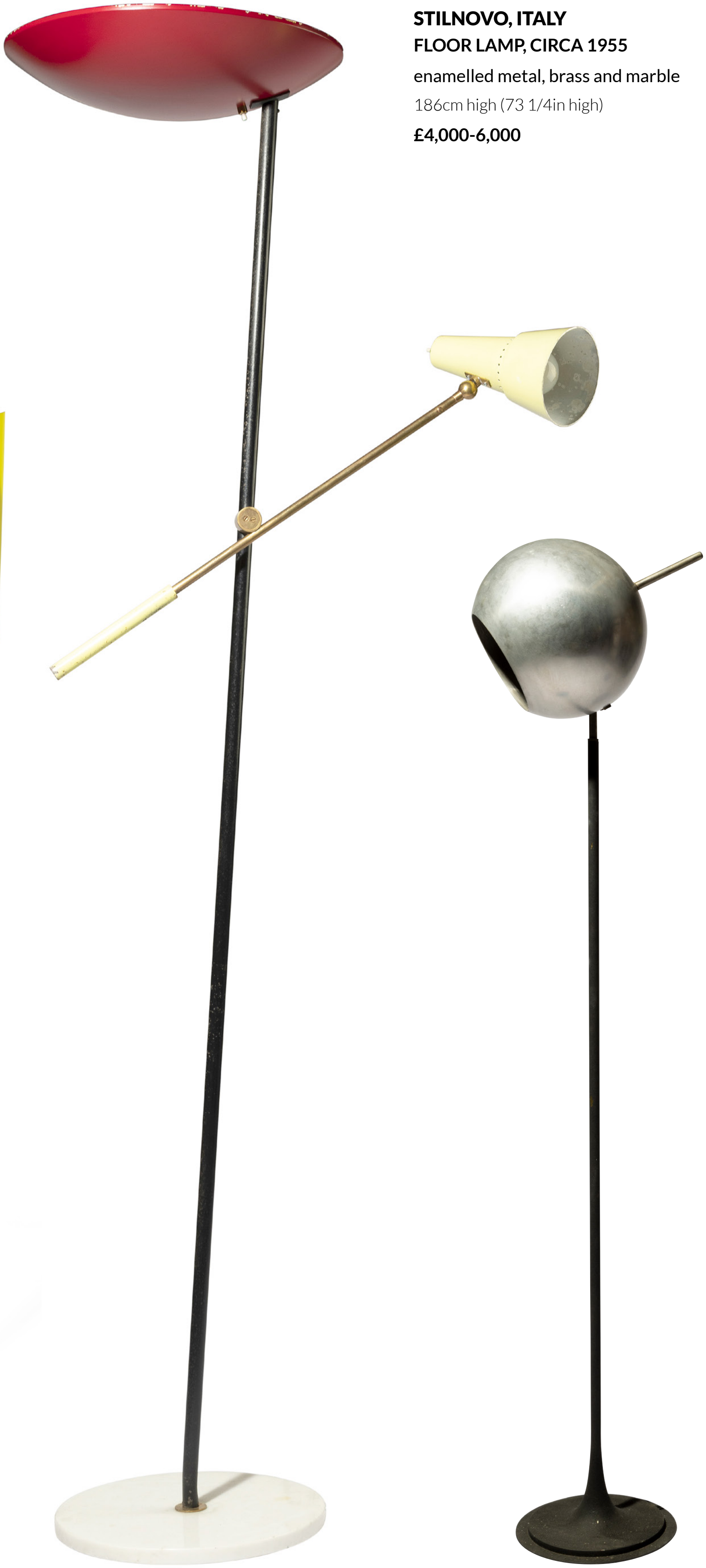
FLOOR LAMP, CIRCA 1955

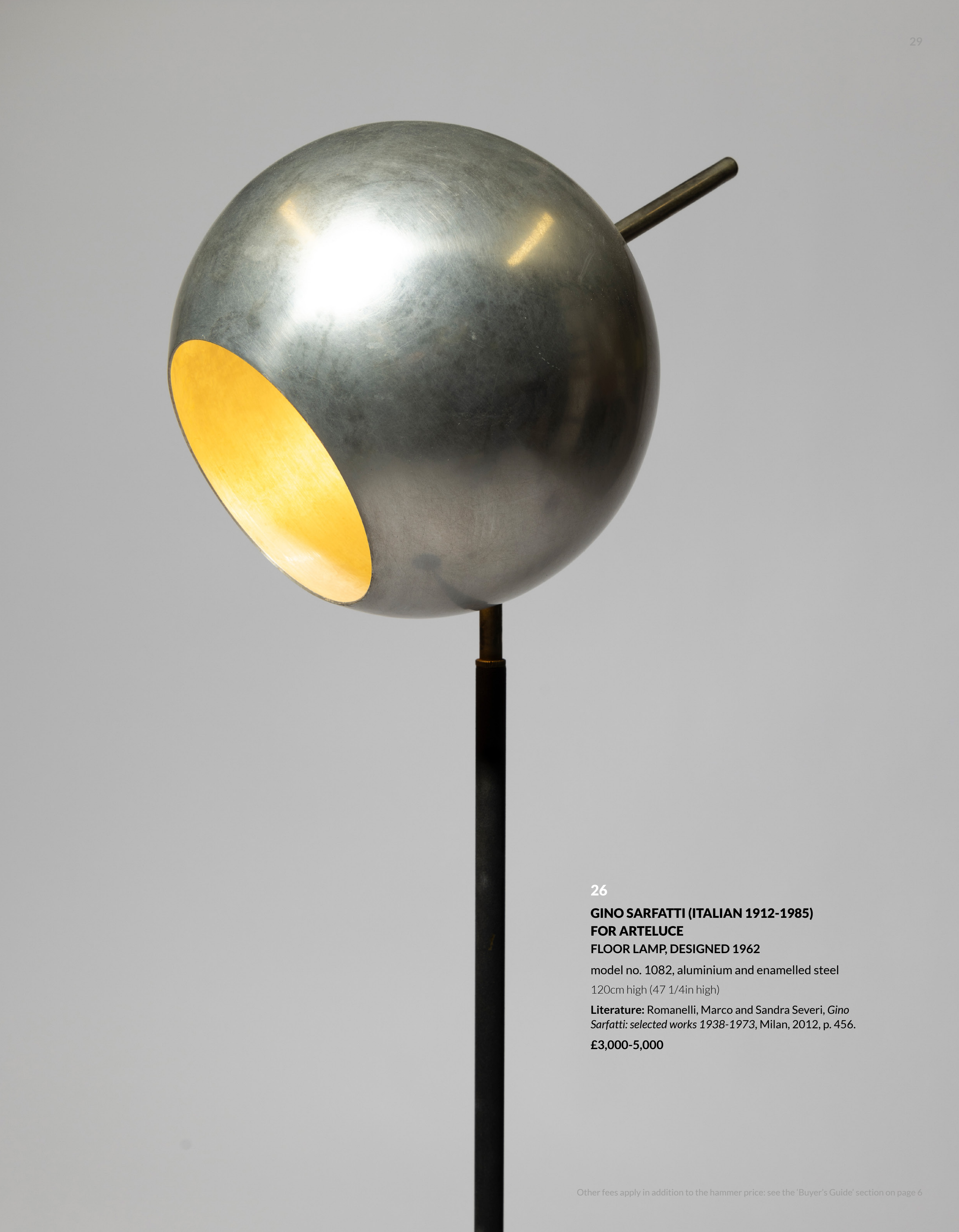
enamelled metal, brass and marble

186cm high (73 1/4in high)

£4,000-6,000







26

GINO SARFATTI (ITALIAN 1912-1985) FOR ARTELUCE

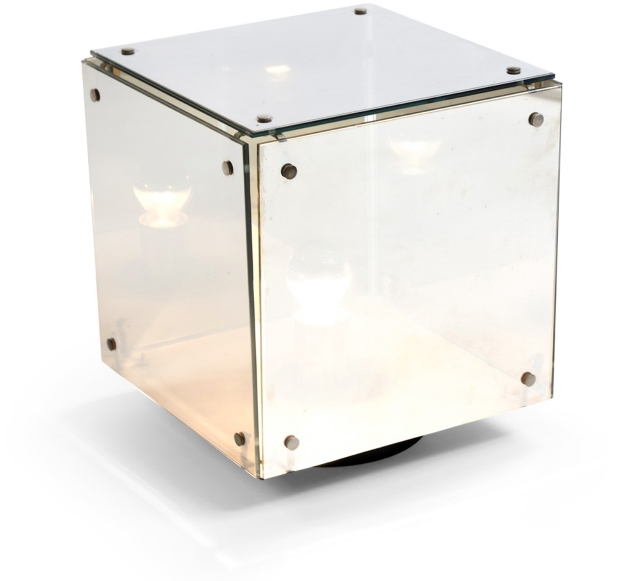
FLOOR LAMP, DESIGNED 1962

model no. 1082, aluminium and enamelled steel

120cm high (47 1/4in high)

Literature: Romanelli, Marco and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 456.

£3,000-5,000



27

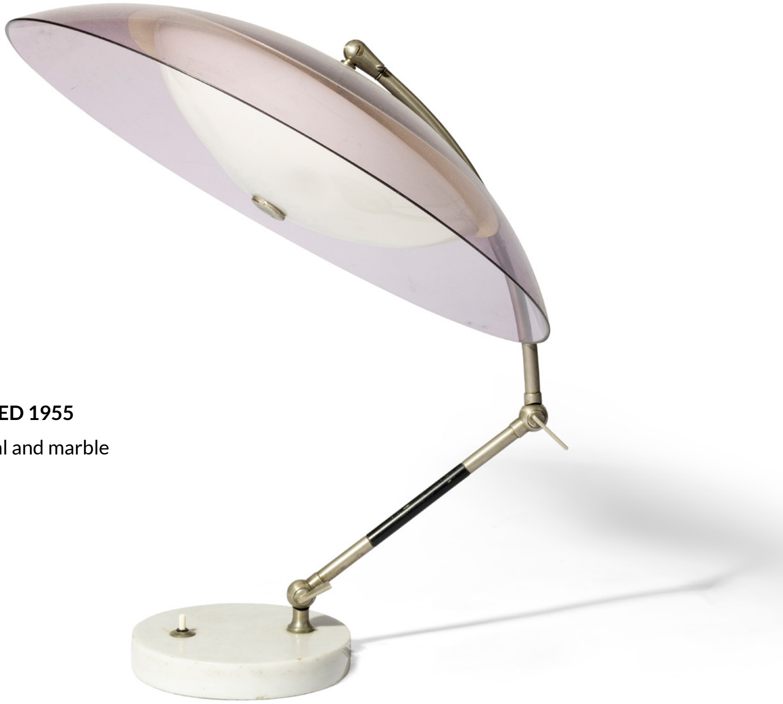
GRUPPO A.R.D.I.T.I, NUCLEO FOR SORMANI

‘PRISMAR’ TABLE LAMP, DESIGNED 1972

smoked glass, mirrored glass and enamelled steel

35.3cm high, 31.5cm wide, 31.5cm deep (13 7/8in high, 12 3/8in wide, 12 3/8in deep)

£800-1,200



28

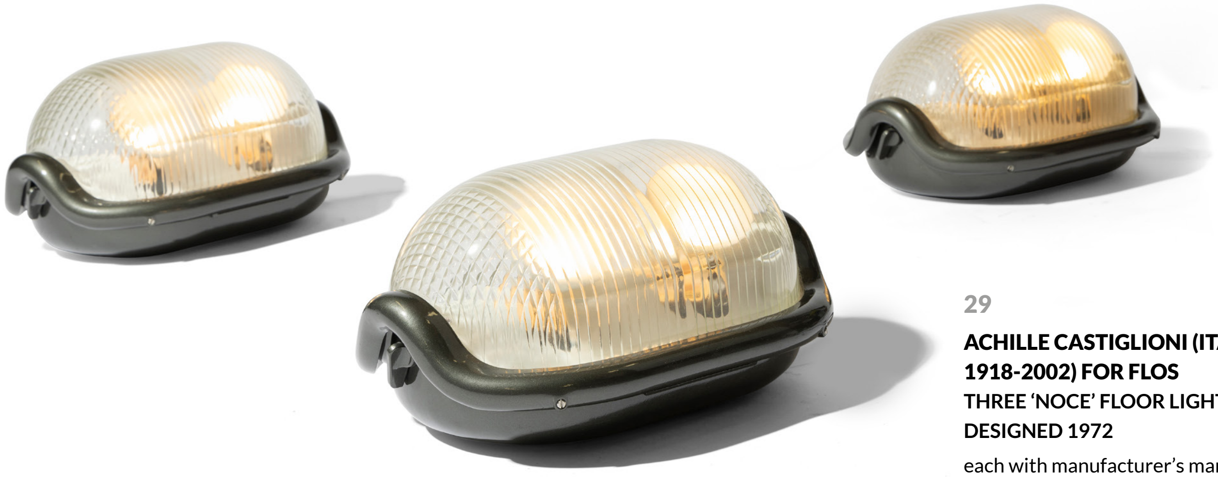
STILUX

‘ORLEANS’ DESK LAMP, DESIGNED 1955

‘Stilux Milano’ label, perspex, metal and marble

48.5cm diameter (19in diameter)

£400-600



29

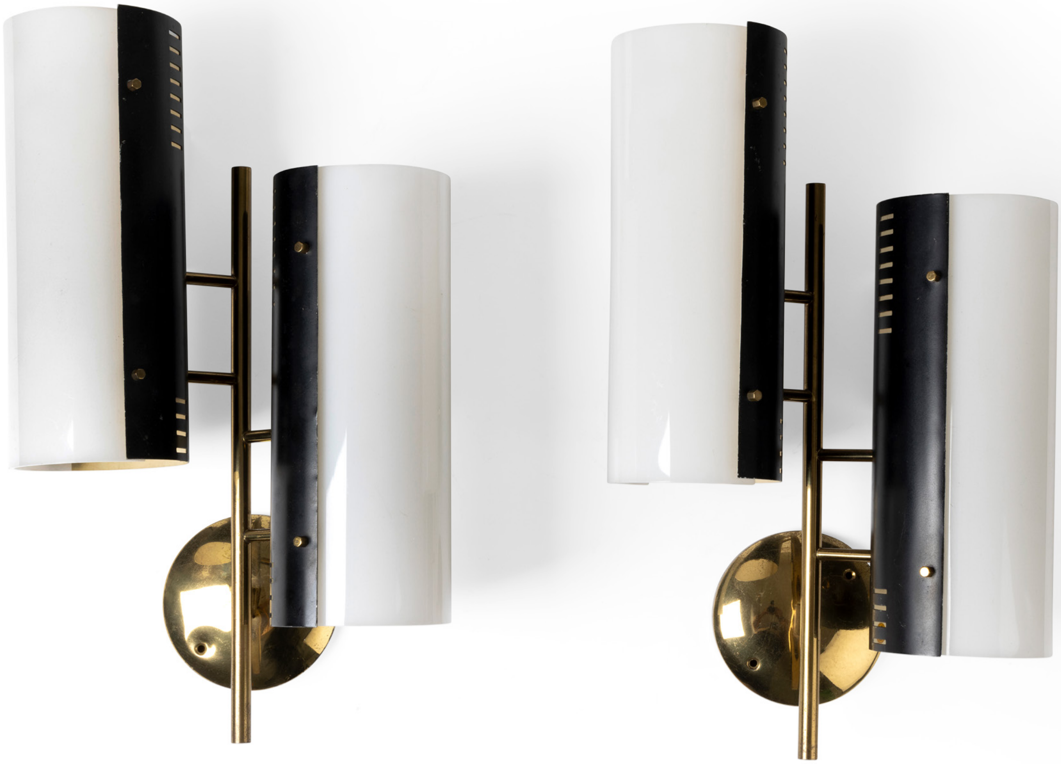
ACHILLE CASTIGLIONI (ITALIAN 1918-2002) FOR FLOS

THREE ‘NOCE’ FLOOR LIGHTS, DESIGNED 1972

each with manufacturer’s mark (to reverse), aluminium, pressed glass (3)

each 37cm long (14 1/2in long)

£300-500



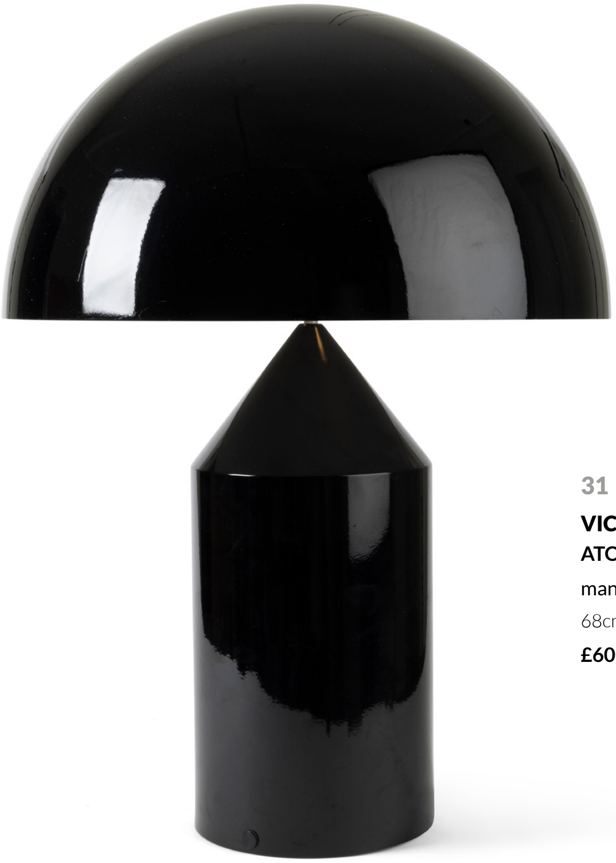
30

STILNOVO
PAIR OF WALL LIGHTS

each with manufacturer's label, perspex, brass and lacquered metal (2)

44.5cm high, 27.5cm wide (17 1/2in high, 10 7/8in wide)

£1,500-2,000



31

VICO MAGISTRETTI (ITALIAN 1920-2006) FOR OLUCE
ATOLLO TABLE LAMP, DESIGNED 1977

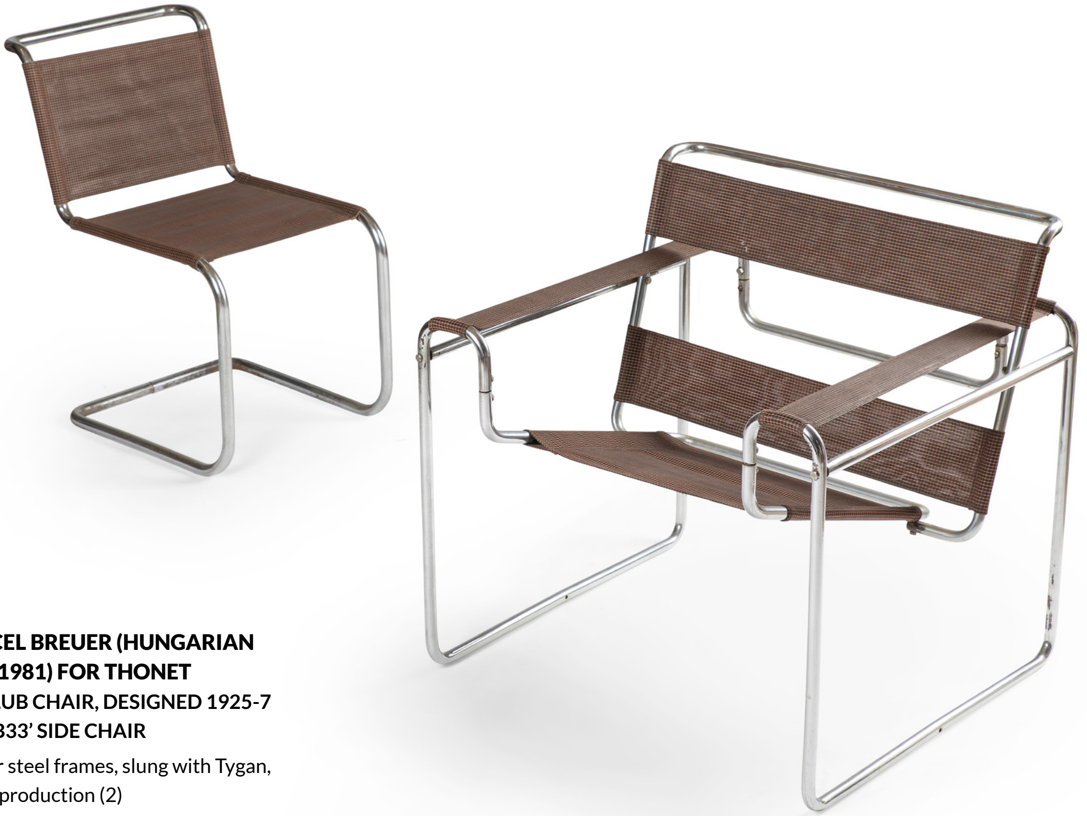
manufacturer's label, black lacquered metal

68cm high (26 3/4in high)

£600-800

MARCEL BREUER

> “I thought that this out of all my work would bring me the most criticism. It is my most extreme work both in its outward appearance and in the use of materials; it is the least artistic, the most logical, the least ‘cosy’ and the most mechanical”.
>
> *Marcel Breuer*



32

MARCEL BREUER (HUNGARIAN 1902-1981) FOR THONET

‘B3’ CLUB CHAIR, DESIGNED 1925-7 AND ‘B33’ SIDE CHAIR

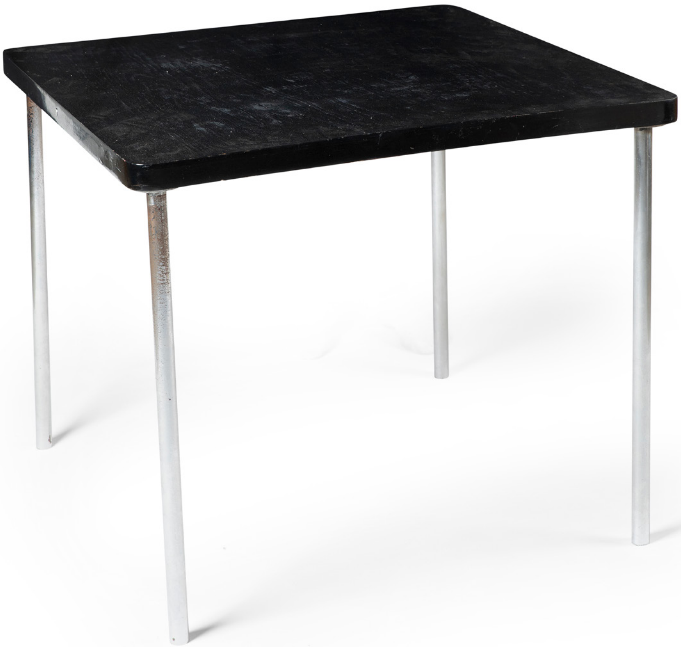
tubular steel frames, slung with Tygan, 1930s production (2)

Club Chair: 75.5cm high, 74cm wide (29 3/4in high, 29in wide); Side Chair: 78.7cm high, 47cm wide (31in high, 18 1/2in wide)

Provenance: Collection of Zeev Aram, London since the 1960s.

£700-900

Marcel Breuer first developed the design for the ‘B3’ or ‘Wassily’ Chair in 1925, taking ‘the pipe dimensions…from my bicycle. I didn’t know where else to get it or how to figure it out’. Over a period Breuer developed the chair from the original version which connected the side legs in a sled or runner arrangement, to the later version where the uprights are connected in an uninterrupted design. By the 1930s Thonet modified Breuer’s design without his permission, as they held copyright, by altering the frame at the front edge of the seat and adding a floor stretcher to stabilise the form.



33

MARCEL BREUER (HUNGARIAN 1902-1981) FOR THONET

‘B14’ TABLE

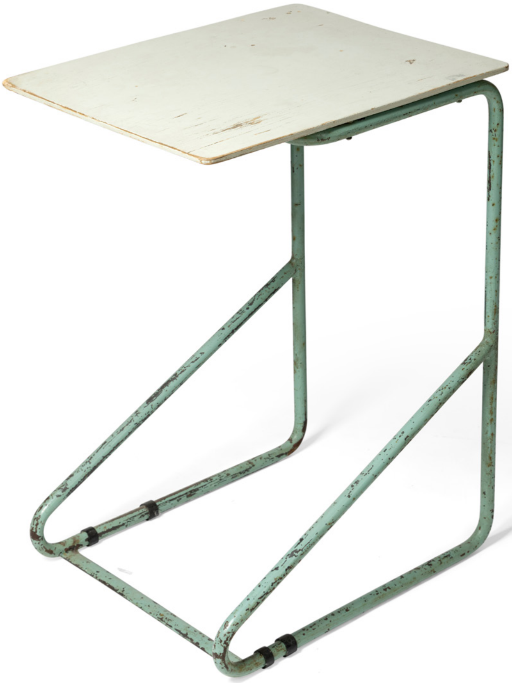
manufacturer’s metal circular disc label, laminated wood and tubular steel

75cm high, 90cm wide, 90cm deep
(29 1/2in high, 35 1/2in wide, 35 1/2in deep)

£1,500-2,000

ALVAR AALTO

From the early 1930s the Finnish architect and designer Alvar Aalto was inspired by the Bauhaus designers to experiment with tubular metal. However, he progressively opted to utilise natural materials rather than industrial ones and particularly favoured birch wood from the forests in Finland, which he used in a laminated form. The angular and geometric forms of earlier Modernism were replaced by the Mid-Century organic curves that have come to characterise so much Scandinavian design and so appealed to the American and British markets. One particular individual who was evidently inspired by his work was the British designer Gerald Summers, who viewed the exhibition of Aalto's work at Fortnum & Masons in 1933.



34

ALVAR AALTO (FINNISH 1898-1976) FOR THE PAIMIO SANITORIUM

SIDE TABLE, DESIGNED 1932

painted tubular steel and wood, ward markings (to the underside of top)

76.5cm high, 45cm wide, 55cm deep (30 1/8in high, 17 3/4in wide, 21 5/8in deep)

£1,500-2,000

35

ALVAR AALTO (FINNISH 1898-1976) FOR ARTEK, FINLAND

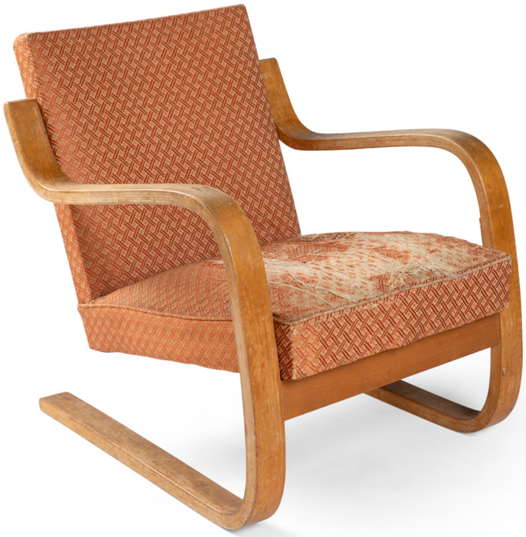
SCREEN, DESIGNED 1936-7, PRODUCED 1950s

model no. 100, white painted pine

150cm high, 192cm wide (59in high, 75 1/2in wide) fully extended

Provenance: Jackson Design AB, Stockholm where acquired by the current vendor.

£1,500-2,000



36

ALVAR AALTO (FINNISH 1898-1976) FOR FINMAR

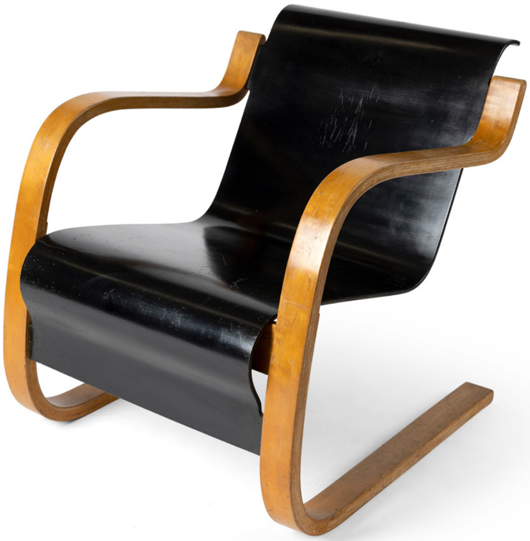
ARMCHAIR, DESIGNED 1933

model no. 402, retailer's label (to underside), laminated birch, fabric

66cm high, 60cm wide (26in high, 23 5/8in wide)

Provenance: Collection of Zeev Aram, London.

£800-1,200



37

ALVAR AALTO (FINNISH 1898-1976) FOR FINMAR

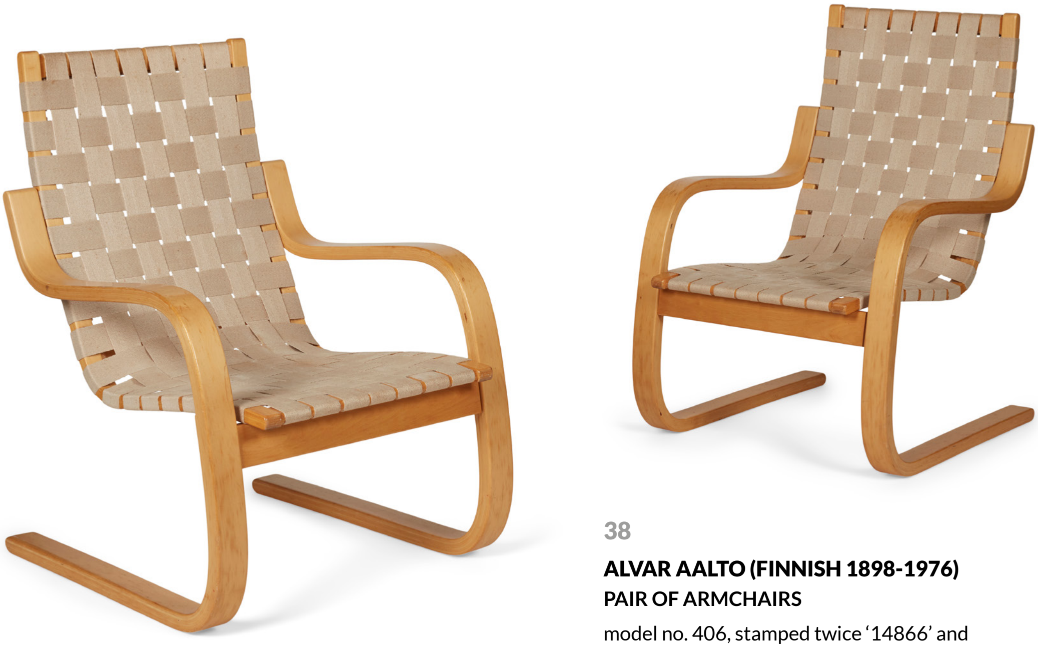
ARMCHAIR, DESIGNED 1932

model no. 31, retailer's label (to underside), laminated and ebonised birch

65cm high, 60cm wide (25 1/2in high, 23 5/8in wide)

Provenance: Collection of Zeev Aram, London.

£1,000-2,000



38

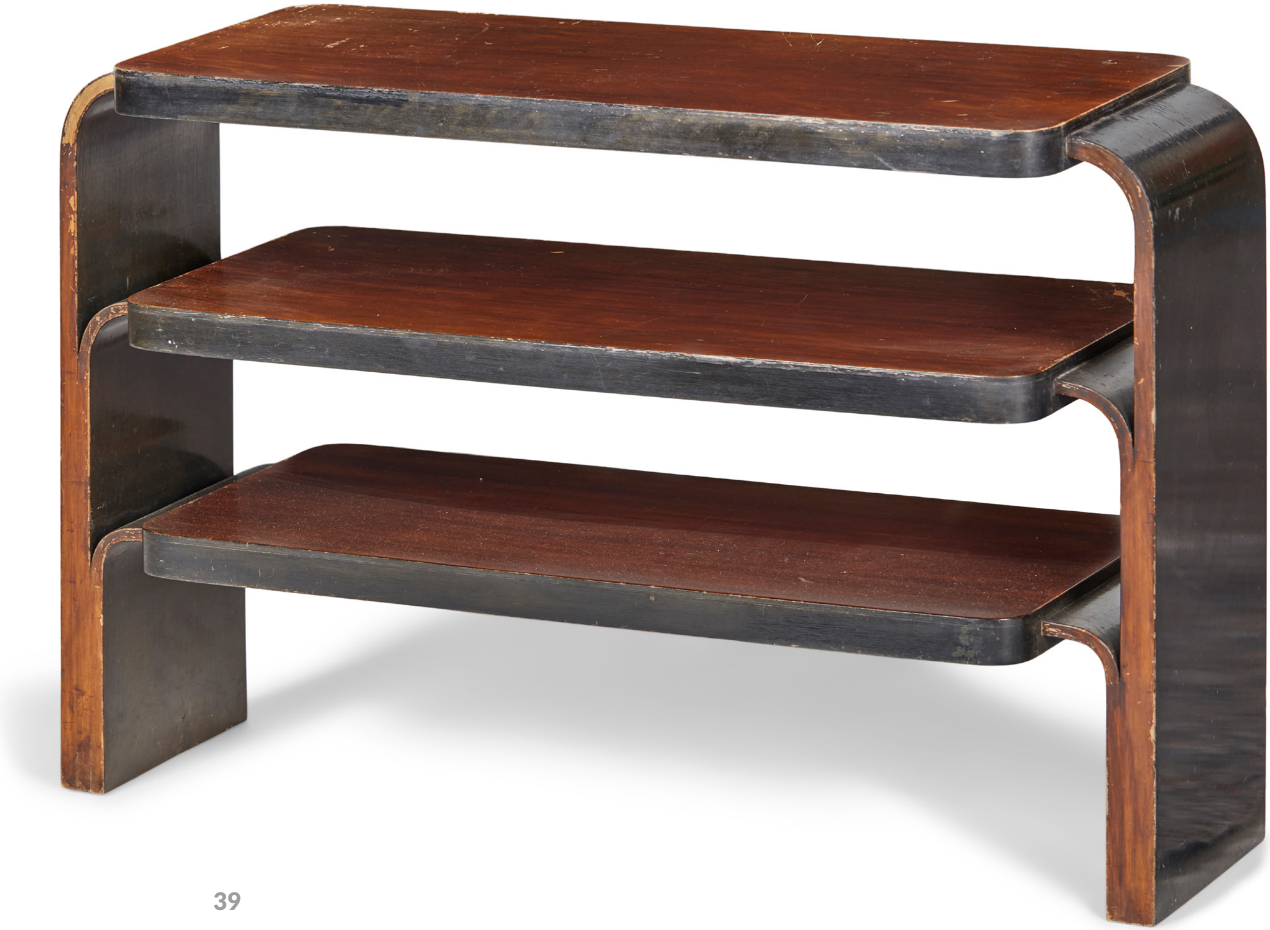
ALVAR AALTO (FINNISH 1898-1976)

PAIR OF ARMCHAIRS

model no. 406, stamped twice '14866' and '15822', laminated birch, and canvas webbing (2)

88.5cm high, 59cm wide, 68cm deep (34 7/8in high, 23 1/4in wide, 26 3/4in deep)

£400-600



39

ALVAR AALTO (FINNISH 1898-1976) FOR FINMAR
SHELF UNIT

model no. 111, retailer's label (to underside), laminated birch plywood

54cm high, 83cm wide, 30cm deep (21 1/4in high, 32 5/8in wide, 11 3/4in deep)

£4,000-6,000

An Important Collection of Furniture by **Gerald Summers**

Over ninety years have passed since the English designer Gerald Summers—creator of the iconic *bent plywood armchair*—and his partner, Marjorie Butcher, opened their London shop, Makers of Simple Furniture, in 1931. The firm's earnest proprietors saw themselves as outsiders, but their mission to create simple, functional furniture responsive to the requirements of the modern home placed them squarely in the vanguard. While Britain's modernists debated how to translate "the house-is-a-machine-for-living-in" ethos of European modernism into a style suited to the British temperament, Gerald and Marjorie forged ahead.[1] In doing so, they trusted in his rational approach to design—the emphasis on function, materials, and methods of manufacture—that he had absorbed as a young engineer's apprentice during the First World War. For a decade, until the firm's closing in 1940, Simple Furniture produced more than 200 designs, including chairs, chests, cupboards, desks, sideboards, tables, and wardrobes. Conceived, in Gerald's words, as "furniture for the concrete age," these pieces helped shape the notion of the modern interior in Britain. [2]

Gerald's work was largely forgotten until the 1970s, when historians of British design began to reassess the interwar years. Scholars focused on the remarkable *bent plywood armchair*. Its fluid organic form and one-piece molded plywood construction rivaled the contemporaneous work of the great Finnish designer Alvar Aalto and presaged the revolutionary molded plywood chairs of the mid-century American designers Charles and Ray Eames. Although Gerald is now known for other pieces, such as the elegant *high back chair* and serpentine trolley, the extent of his contribution to twentieth-century design has received scant attention, and he has been perceived, wrongly, as an outlier. He was, in fact, tailor-made to be a modernist. His engineering mindset, which regarded purpose as the prime determinant of form, perfectly aligned him with Britain's progressive designers, who rallied under the banner of "fitness for purpose." What set Gerald apart was the rigor with which he applied this philosophy to his furniture. "A thing had to do a job," Marjorie said, "and so he designed it to do the job it was meant to do." [3] Gerald held his counterparts to the same standards and often found their work to be wanting. In his published reviews of British furniture, he chastised designers who paid lip service to the modernist credo while designing for appearance rather than functionality.

© The Gerald Summers Archive

Simple Furniture's products found an enthusiastic audience among forward-thinking members of the British public. Department stores and furnishing shops in London, such as Heal's, carried many of the firm's stock designs. The furniture appeared frequently in magazines and newspapers ranging from the *Architectural Review* to the *Daily Mail*. Examples were displayed in popular design exhibitions. The furniture even starred in a newsreel shown in cinemas throughout Britain. Despite the quality and ubiquity of his furniture, Gerald did not receive the same level of critical acclaim in his day as established designers. This was due, in part, to his distaste for self-promotion. It was the satisfaction of a design problem deftly resolved—an elegantly proportioned sideboard, an effervescent barstool—that interested him, not the accolades. What he cared about most was the satisfaction that his furniture brought to the firm's clients. Today, as more and more of his designs come to light, we, too, can experience firsthand the rare combination of simplicity, utility, and beauty that distinguishes Gerald's work in its entirety and makes his furniture as compelling to us in the twenty-first century as it was to the avant-garde in the 1930s.

Martha Deese

Martha Deese, an author and independent scholar, is an authority on Gerald Summers. Her groundbreaking article on the designer appeared in the *Journal of Design History* in 1992. Her book *"Shaped for Purpose": Gerald Summers and Marjorie Butcher, Makers of Simple Furniture, 1931–1940* is due out in 2023. This text is © 2022 by Martha Deese. All rights reserved.

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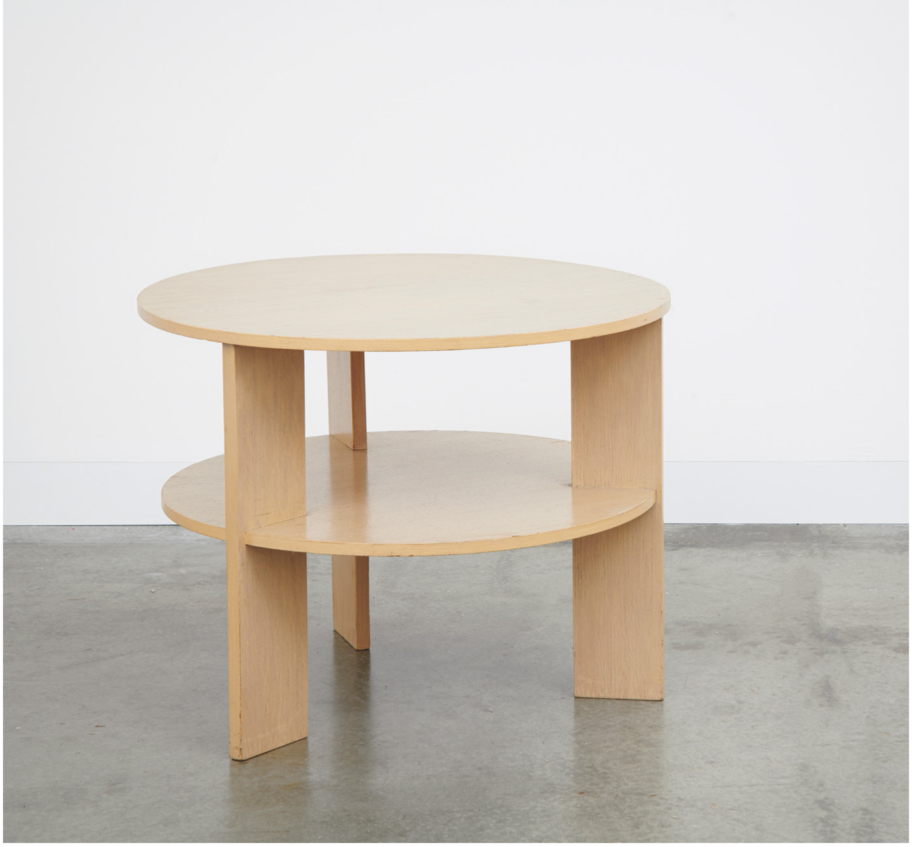
1. Le Corbusier, *Towards a New Architecture*, trans. Frederick Etchells (London: John Rodker, 1927; The Architectural Press, 1946), p. 100.

2. Advertisement for Makers of Simple Furniture, *Design for To-day* (London), December 1933, p. IX.

3. Marjorie Summers (née Butcher), interview with the author, December 14, 1986, Harrow Weald, United Kingdom.

GERALD SUMMERS

Lot 62 [detail]



40

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

TWO-TIERED OCCASIONAL TABLE, CIRCA 1934

birch plywood

51cm high, 64cm diameter
(20 1/8in high, 25 1/4in diameter)

Literature: Sloane, Abel and Ruby Woodhouse, *The Simple Heart of Plywood, an Introduction to Gerald Summers and the Makers of Simple Furniture*, London, 2018, p.29, fig. E (similar example illustrated).

£1,200-1,800

41

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

NESTING TABLES, CIRCA 1935

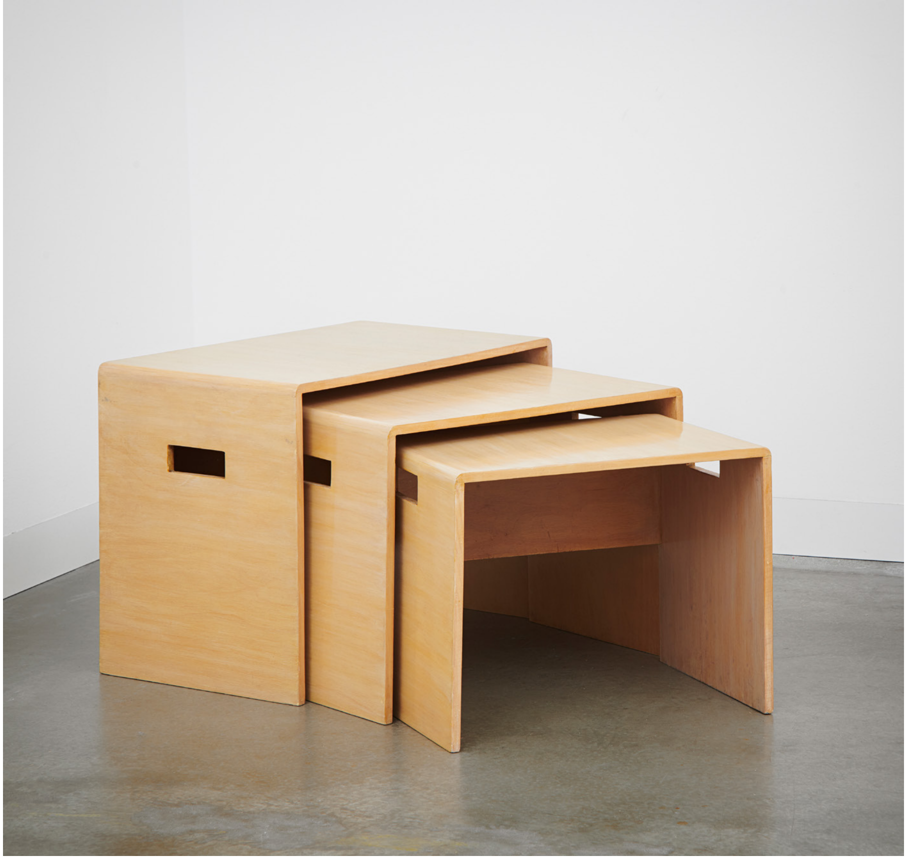
birch plywood (3)

The largest: 44.5cm high, 61.4cm wide, 35.5cm deep (17 3/8in high, 24 1/4in wide, 14in deep)

Provenance: Purchased new by C. Handisyde Architect & author and thence by descent;
Private Collection, U.K. where acquired by the current vendor.

Cecil Handisyde (b.1908) was one of a team of architects who designed the Lansbury Estate in Tower Hamlets, London; a redevelopment project following the damage suffered during WWII. The first phase of building was undertaken as the 'live architecture' element of the 1951 Festival of Britain exhibition. Handisyde together with D. Rogers Stark were responsible for the design of the Trinity Congregational Church (now Methodist) on East India Dock Road. The church was a strikingly modern light and airy space designed to be versatile and also to continue its role as a community and social centre.

£1,500-2,000



42

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

ARMCHAIR, 1933-34

white-stained birch plywood, stamped 'REGD. No. 791116' and stamped '37' (under front apron)

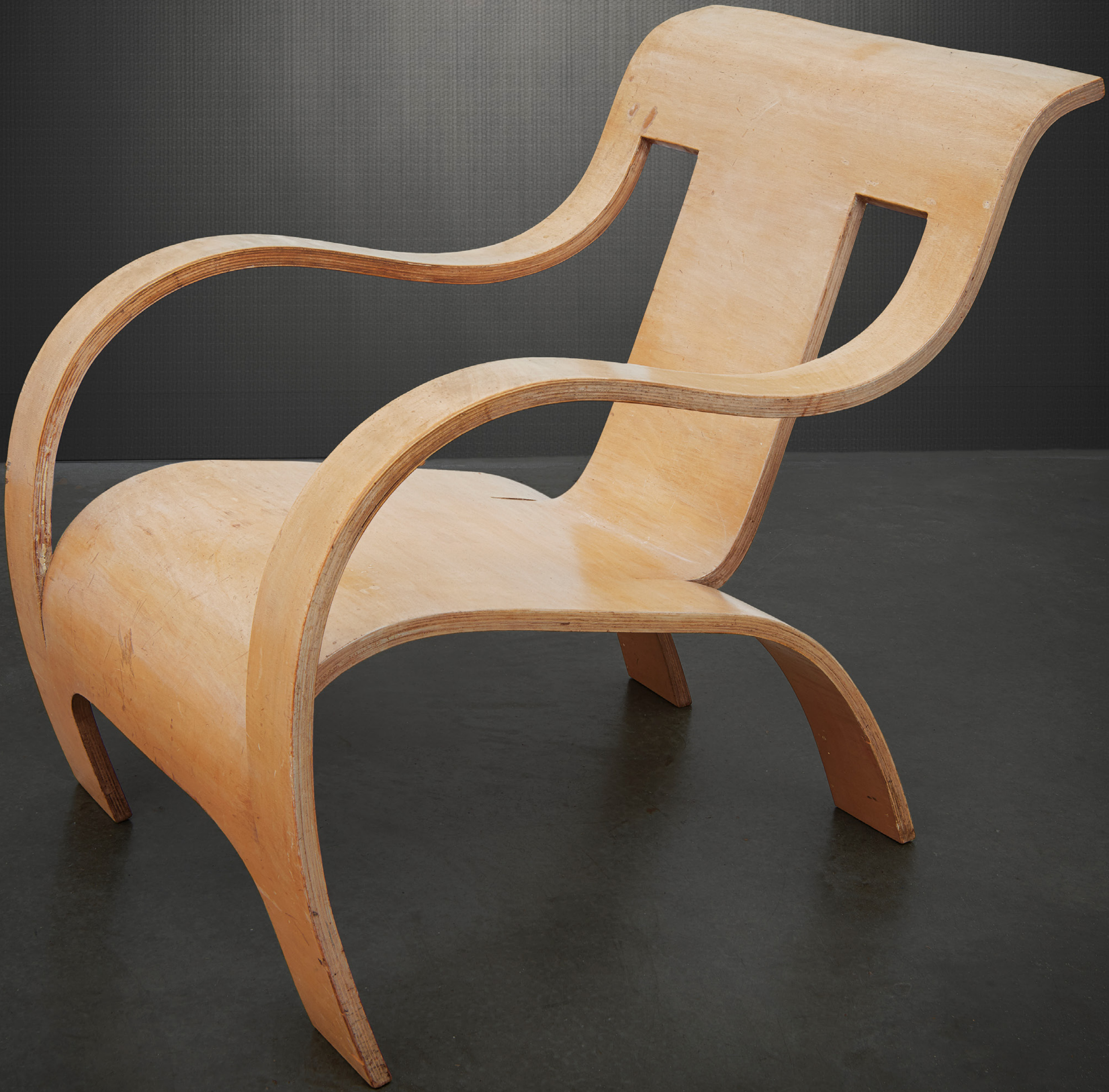
74.5cm high, 60.2cm wide, 94cm deep (29 3/8in high, 23 3/4in wide, 37in deep)

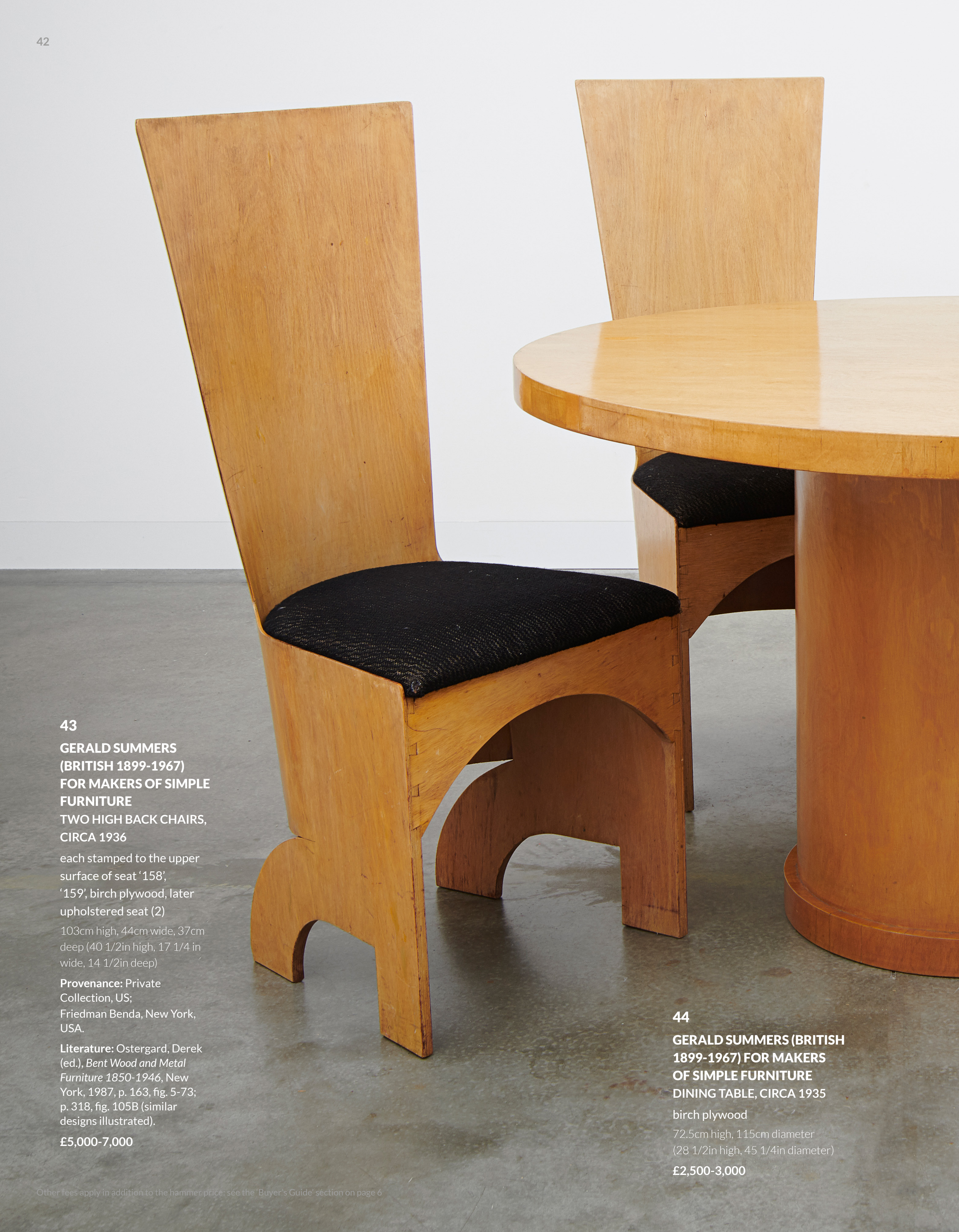
Literature: Sloane, Abel and Ruby Woodhouse, *The Simple Heart of Plywood, an Introduction to Gerald Summers and the Makers of Simple Furniture*, London, 2018, p.17, fig. 13 (similar example illustrated);
Wilk, Christopher and Elizabeth Bisley, *Plywood, A Material Story*, London, 2017, p. 155, pl. 202 (similar design illustrated);
Fiell, Charlotte and Peter, *1000 Chairs*, Cologne, 2005, p. 174 (similar design illustrated);
100 Masterpieces from the Vitra Design Museum, Weil am Rhein, 1995, pp. 110-111 (similar design illustrated);
Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 158, fig. 5-65; p. 318, fig. 106 (similar designs illustrated).

Provenance: Purchased new by Oxford artist Juliette May Lucille Edwards (1909-2011), and acquired by the current vendor from works from her estate in 2011.

Summers had the ingenious vision to try and construct a chair from a single sheet of plywood. The form does not depend on any joins, pegging or connectors and has very little waste materials as its design primarily relies on simple incisions and mould bending.

£7,000-9,000





43

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

TWO HIGH BACK CHAIRS, CIRCA 1936

each stamped to the upper surface of seat '158', '159', birch plywood, later upholstered seat (2)

103cm high, 44cm wide, 37cm deep (40 1/2in high, 17 1/4 in wide, 14 1/2in deep)

Provenance: Private Collection, US;
Friedman Benda, New York, USA.

Literature: Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 163, fig. 5-73; p. 318, fig. 105B (similar designs illustrated).

£5,000-7,000

44

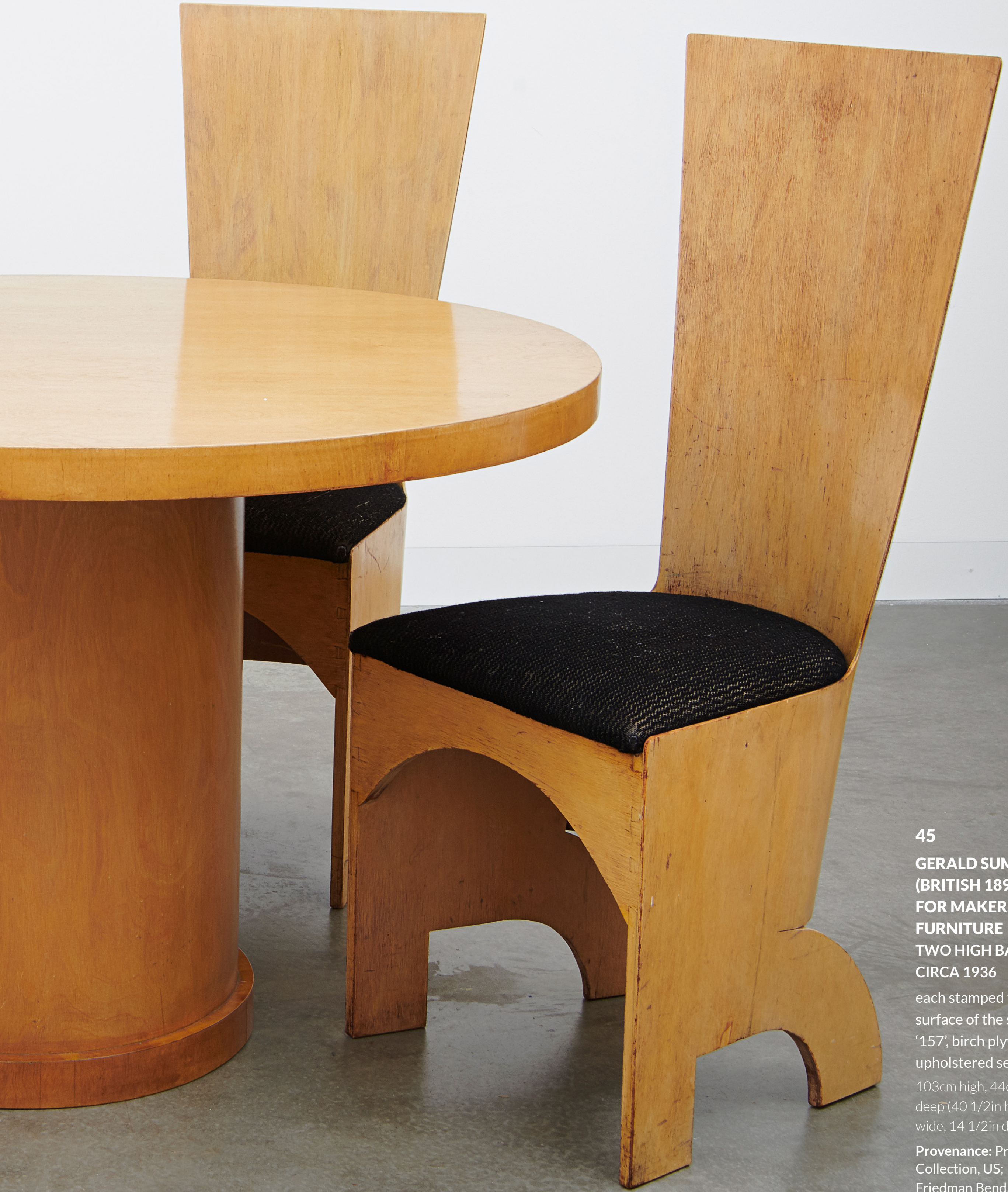
GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

DINING TABLE, CIRCA 1935

birch plywood

72.5cm high, 115cm diameter (28 1/2in high, 45 1/4in diameter)

£2,500-3,000



45

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

TWO HIGH BACK CHAIRS, CIRCA 1936

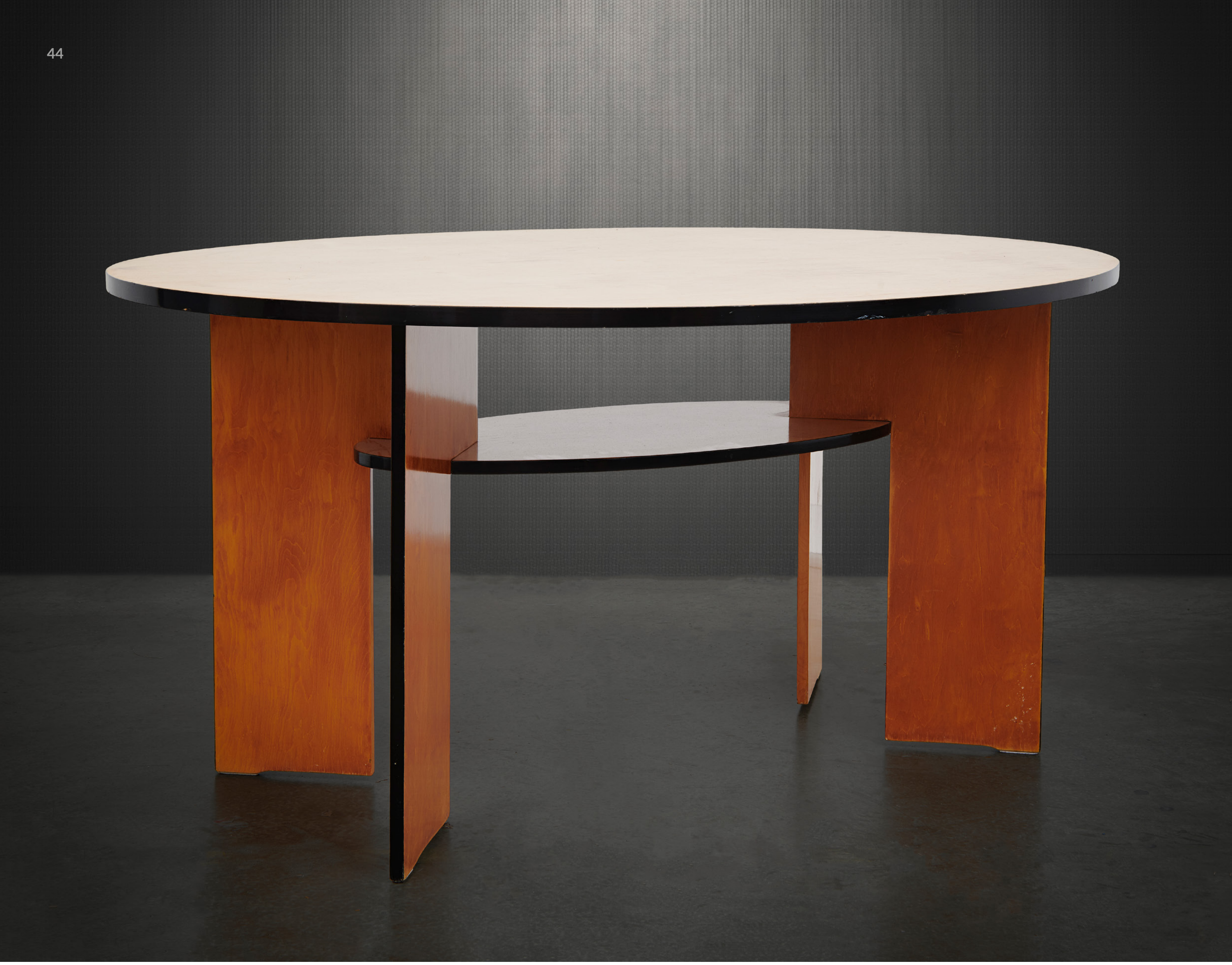
each stamped to the upper surface of the seat '156', '157', birch plywood, later upholstered seat (2)

103cm high, 44cm wide, 37cm deep (40 1/2in high, 17 1/4 in wide, 14 1/2in deep)

Provenance: Private Collection, US;
Friedman Benda, New York, USA.

Literature: Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 163, fig. 5-73; p. 318, fig. 105B (similar designs illustrated).

£5,000-7,000



46

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

DINING TABLE

circular inset Heals label to underside of upper surface, birch plywood with black lacquer

73cm high, 150.5cm wide, 107cm deep (28 3/4in high, 59 1/4in wide, 42 1/8in deep)

This design was retailed through Heal's of London.

£4,000-6,000

47

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

DINNER WAGON, CIRCA 1936

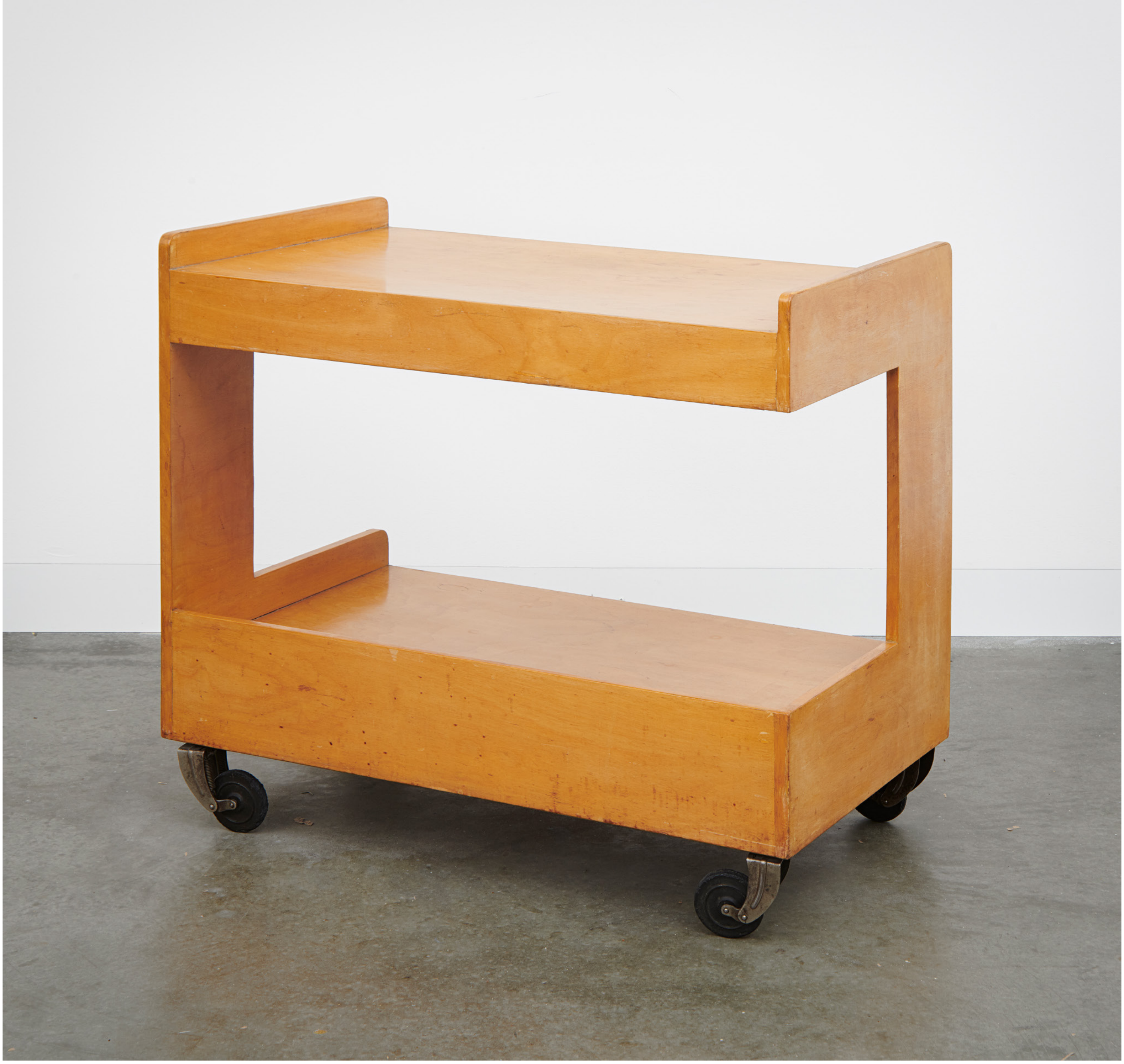
birch plywood on castors

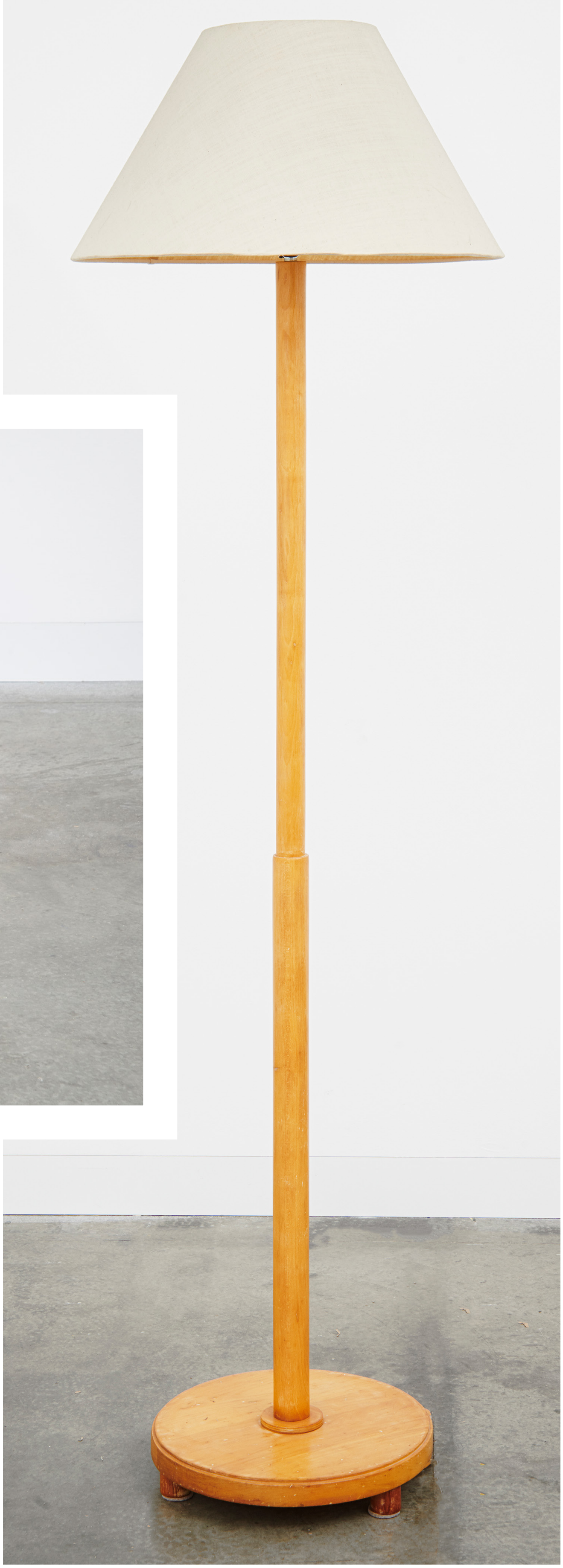
68.5cm high, 76.3cm wide, 43.3cm deep (27in high, 30in wide, 17in deep)

Provenance: Jessie Ball, employee of Makers of Simple Furniture;
Andrew McIntosh Patrick Collection, UK.

An example of this design is held in the V & A Collection, London (RF78 / 1124). For increased functionality the design features only two uprights. The design drawing from 1935 specified that it should have 'Flexello' castors and that the tiers should have rubber liners which could be removed for cleaning. The design was available in natural polish, as well as black or white.

£1,500-2,000





48

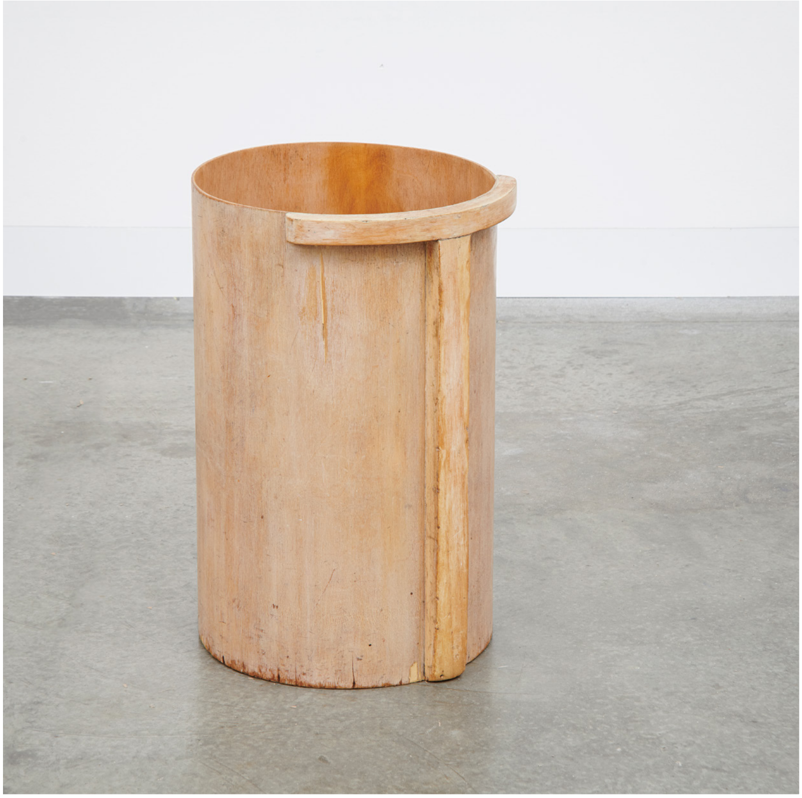
GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

FLOOR LAMP, CIRCA 1935

birch, later shade

151cm high (59 3/4in high) excluding fitment

£800-1,200



49

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

WASTE-PAPER CYLINDER, CIRCA 1935

white-tinted birch plywood

46cm high, 30.5cm wide (18 1/8in high, 12in wide)

Literature: *Furnishing Trades Organiser Publication*, 1935 (similar example illustrated in a library).

£800-1,200

> "Gerald wanted to work in the modern materials, the materials that were available. And so he was using plywood in its form because that is what he wanted to use. He didn't want to hide it with something."
>
> *Majorie Summers*

50

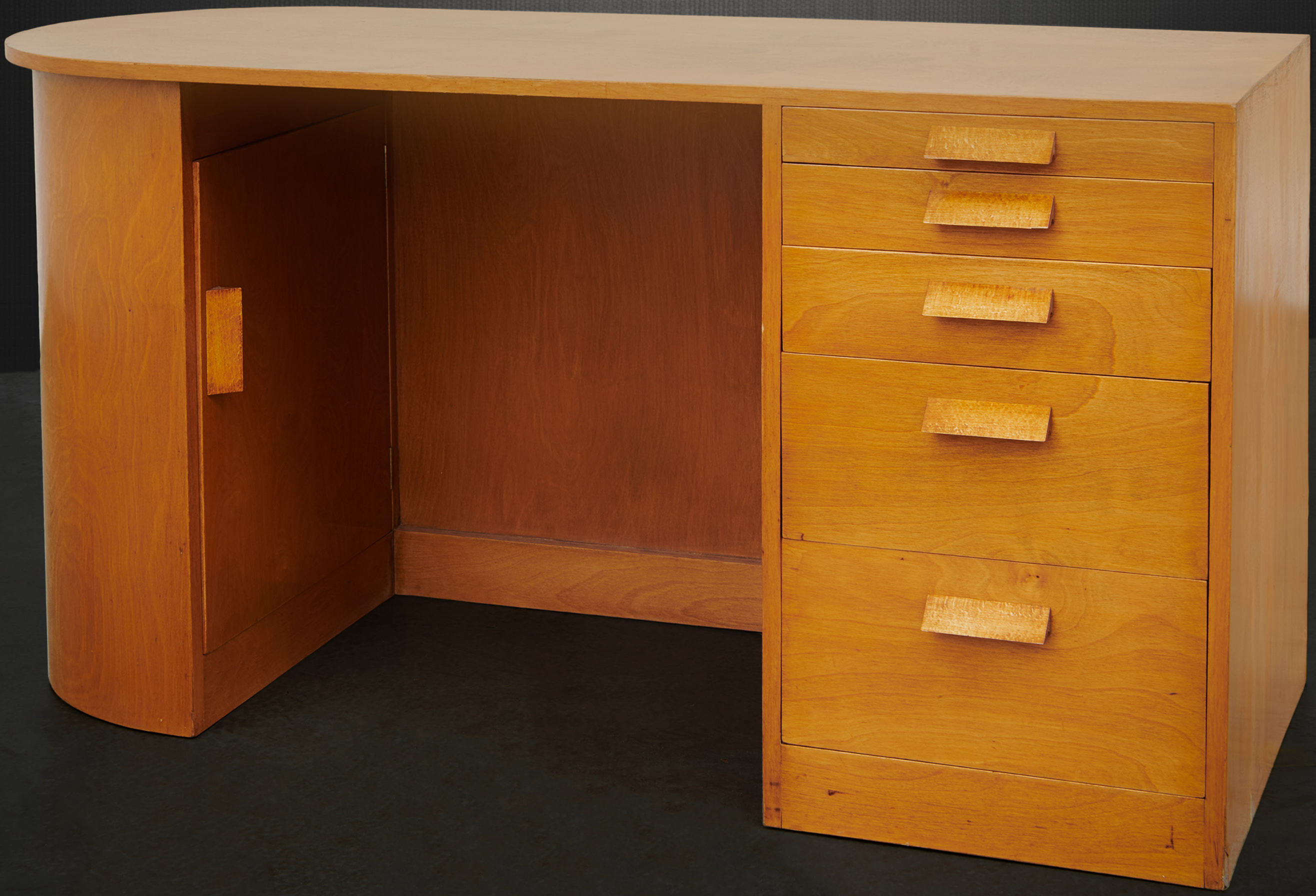
GERALD SUMMERS
(BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE
D-END DESK, 1934

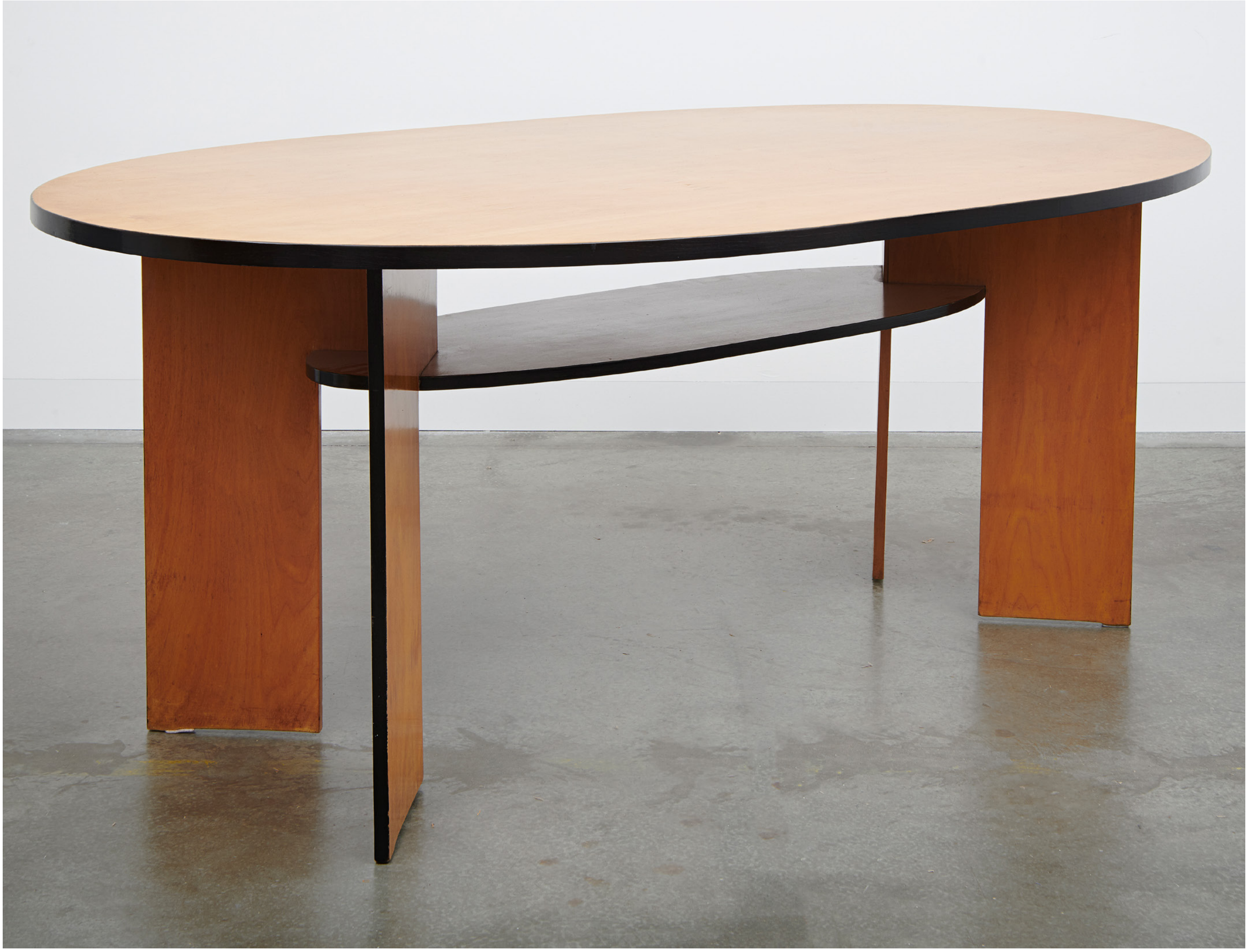
retailed by Heal's, birch plywood

71.3cm high, 133.5cm long, 56cm deep (28 1/8in high, 52 1/2in long, 22 1/8in deep)

Literature: Sloane, Abel and Ruby Woodhouse, *The Simple Heart of Plywood, an Introduction to Gerald Summers and the Makers of Simple Furniture*, London, 2018, p.11, fig. 5 (similar example illustrated).

£1,500-2,000





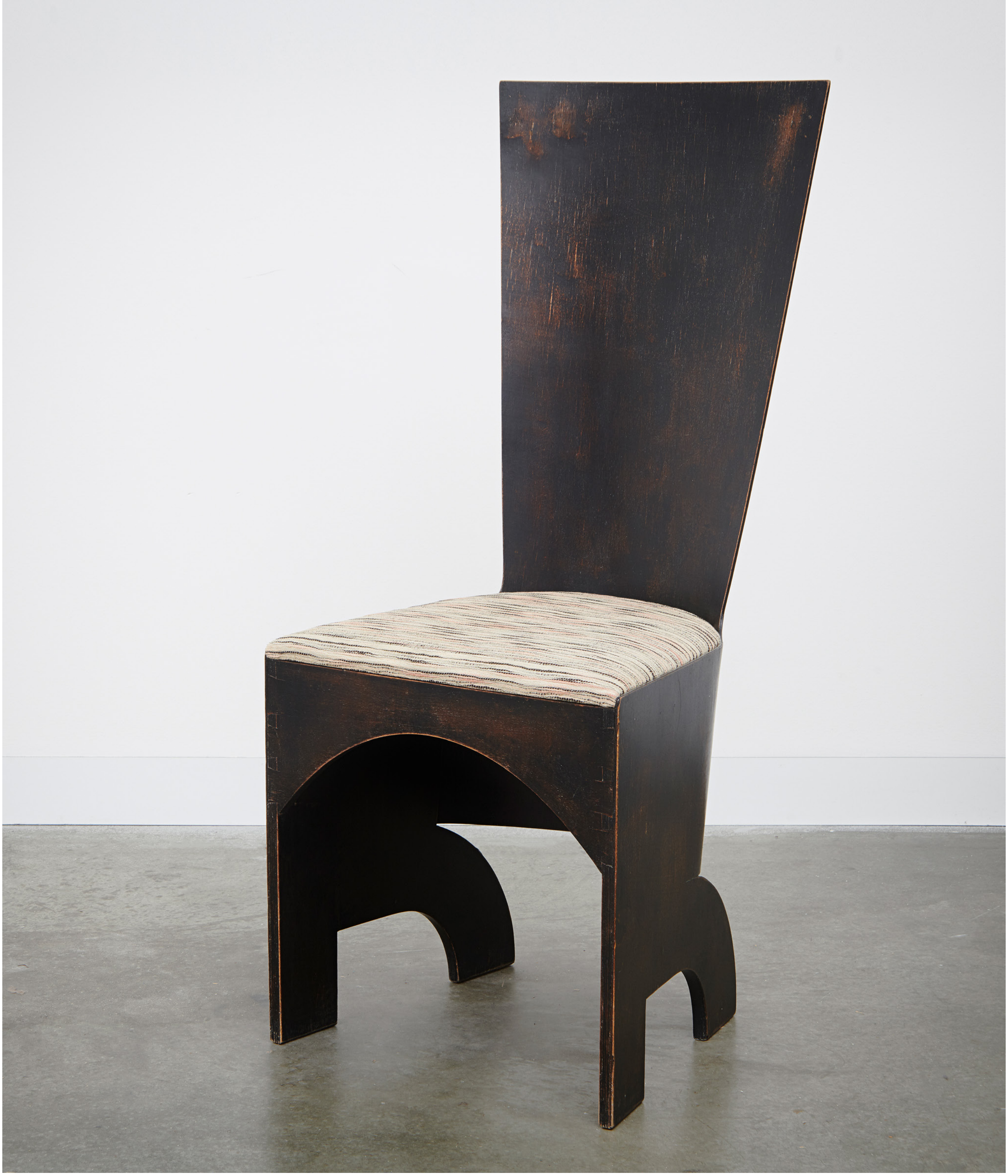
51

GERALD SUMMERS (BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE
DINING TABLE, CIRCA 1936

birch plywood with black lacquer

72cm high, 183cm long, 107.2cm deep (28 3/8in high, 72in long, 42 1/4in deep)

£4,000-6,000



52

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

HIGH BACK CHAIR, CIRCA 1934

black-stained birch plywood, later upholstered seat

103cm high, 44cm wide, 38cm deep (40 1/2in high, 17 3/8in wide, 14 1/2in deep)

Literature: Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 163, fig. 5-73; p. 318, fig. 105B (similar designs illustrated).

£4,000-6,000

Lot 42 [detail]

let's keep them functional

shaped for purpose pleasant to feel looking quiet

with guts cheerful

picked out in roses?

ugh

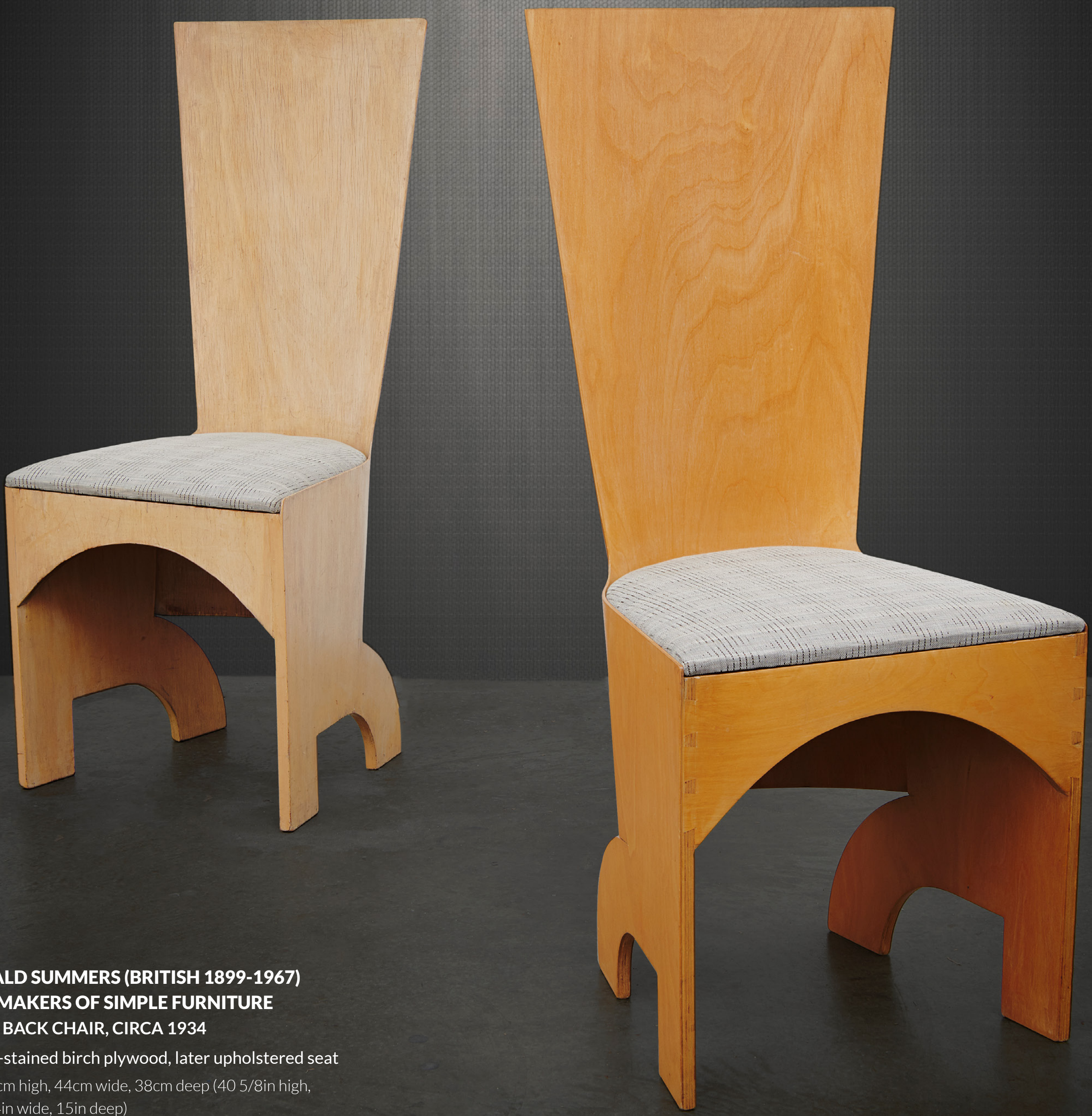
nor encrusted with cherubims

dust and death

this is life

what about space light and colour

Gerald Summers, a poem to express his view of Simple Furniture in the first brochure for his business, 1933



53

GERALD SUMMERS (BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE
HIGH BACK CHAIR, CIRCA 1934

white-stained birch plywood, later upholstered seat

103.3cm high, 44cm wide, 38cm deep (40 5/8in high,
17 1/4in wide, 15in deep)

Provenance: Private Collection, UK;
Fine Art Society, London.

Literature: Fiell, Charlotte and Peter, *1000 Chairs*, Cologne, 2005, p. 175 (similar design illustrated); Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 163, fig. 5-73; p. 318, fig. 105B (similar designs illustrated).

£4,000-6,000

54

GERALD SUMMERS (BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE
HIGH BACK CHAIR, CIRCA 1934

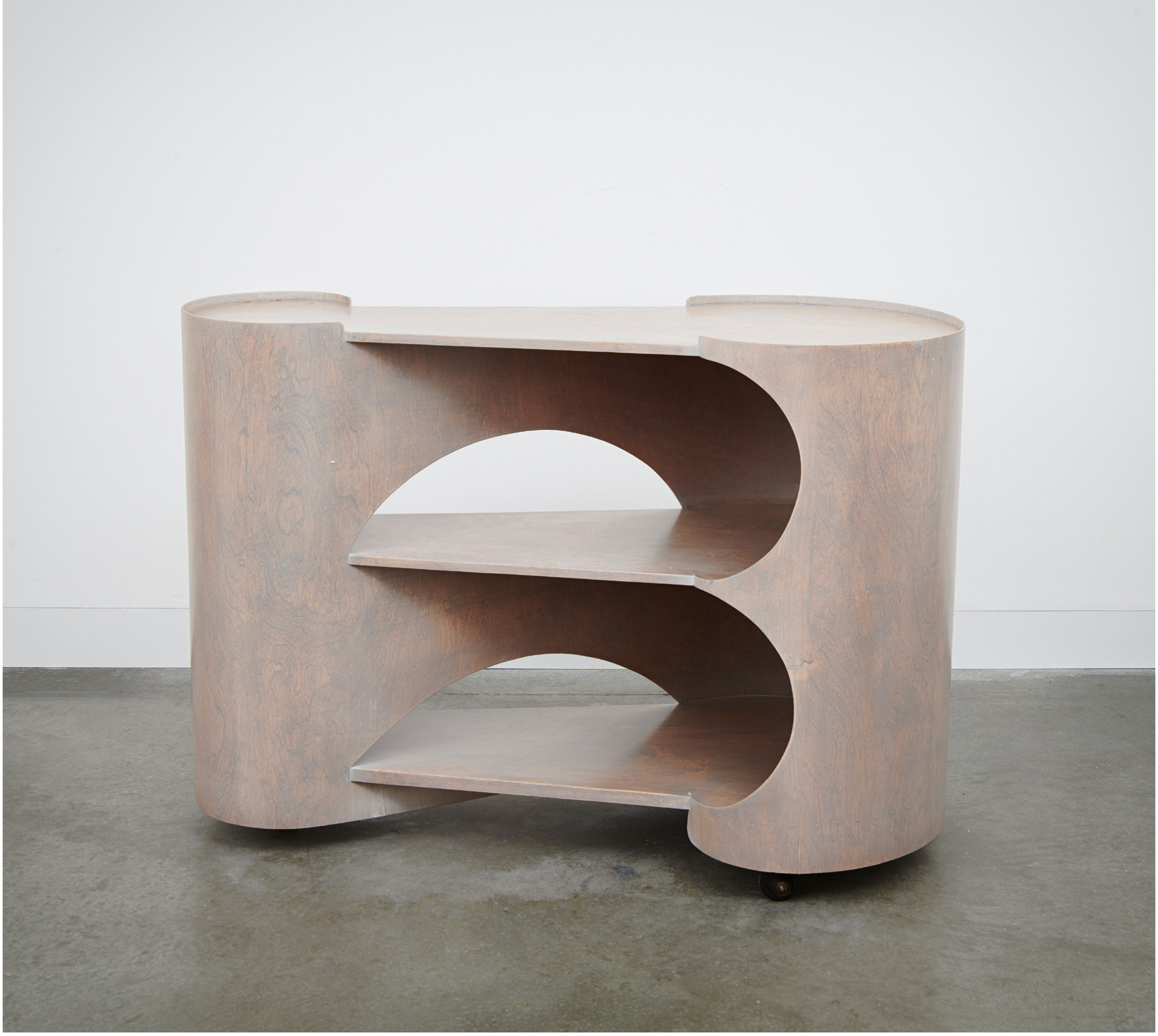
stamped ‘67’ to upper surface of seat, birch plywood, later upholstered seat

103.5cm high, 44.5cm wide, 37.5cm deep (40 3/4in high, 17 1/2in wide, 14 3/4in deep)

Provenance: Private Collection, UK;
Fine Art Society, London.

Literature: Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 163, fig. 5-73; p. 318, fig. 105B (similar designs illustrated).

£4,000-6,000



55

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

TROLLEY, CIRCA 1937-8

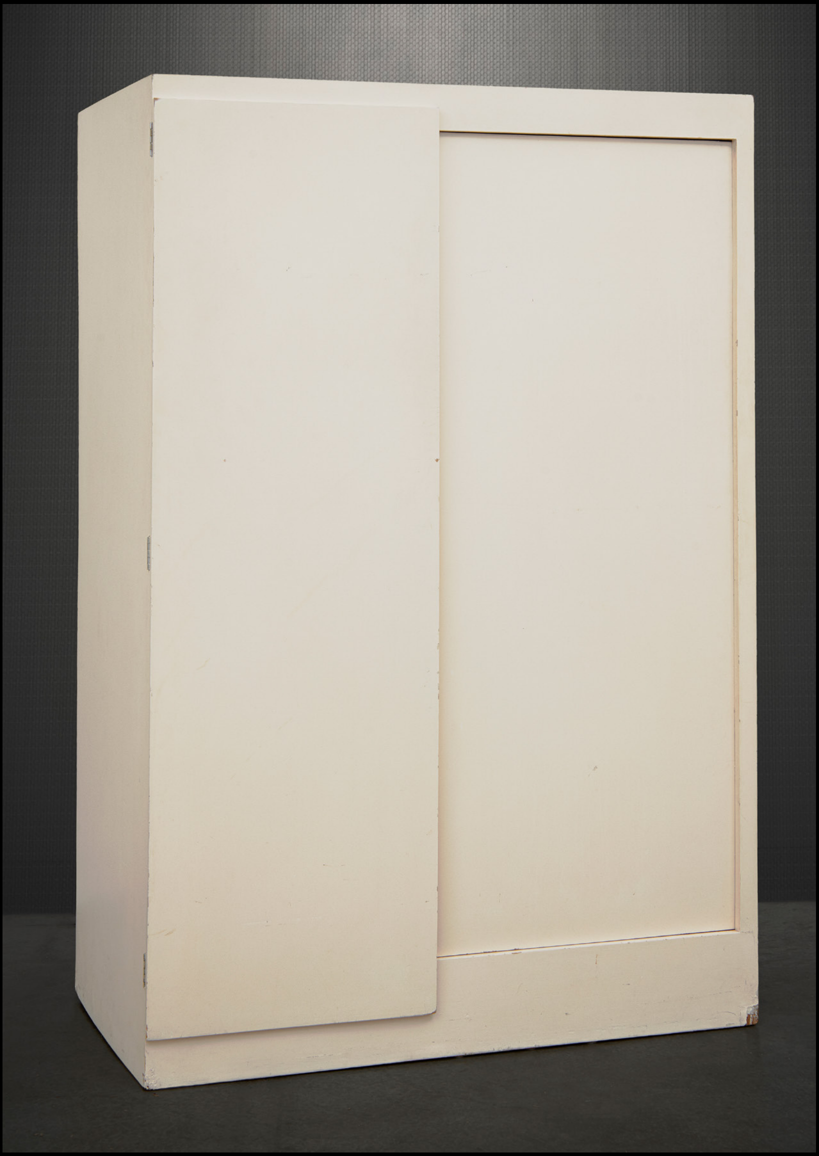
for Isokon, stained ash plywood and brass

68.8cm high, 95.7cm wide, 43.2cm deep (27 1/8in high, 37 3/4in wide, 17 in deep)

Provenance: Barry Friedman Ltd, New York, U.S;
Sandy and Sherwin Schreier, Southfield, Michigan, U.S.
Literature: Ostergard, Derek (ed.), *Bent Wood and Metal Furniture 1850-1946*, New York, 1987, p. 319, fig. 107 (probably this example illustrated)

This trolley design is Summers' only documented design for the company Isokon. Isokon was founded by Jack Pritchard and Welles Coates and they sold furniture by other mid-century modernist designers such as Alvar Aalto and Marcel Breuer. The design featured in the Bent Wood and Metal Furniture 1850 - 1946, September 1986 to October 1988, organised by The American Federation of Arts and which travelled to nine institutions around the US.

£12,000-18,000



56

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

WARDROBE, CIRCA 1935

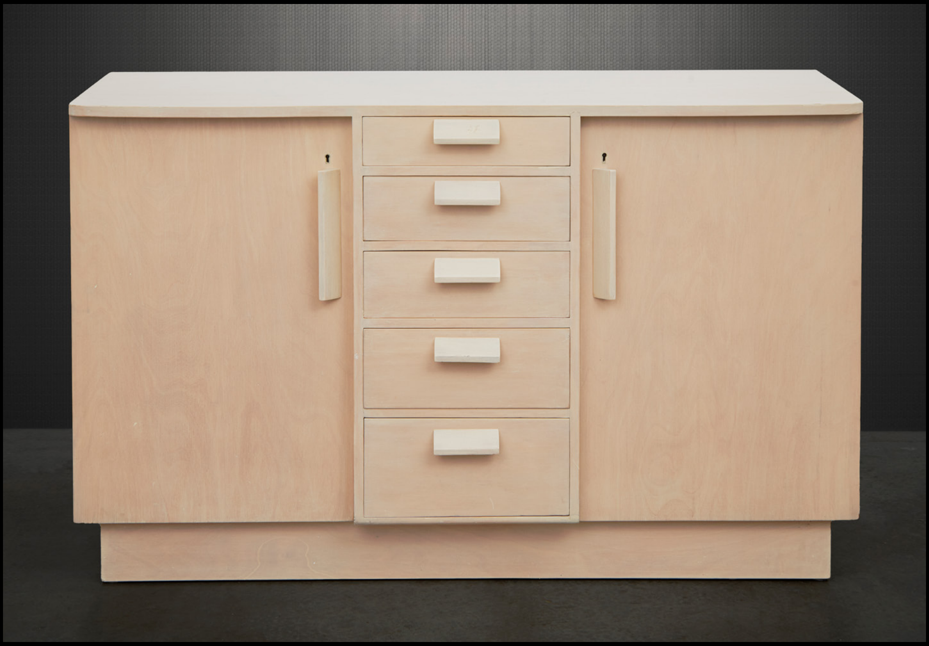
plywood, later painted

152.5cm high, 99cm wide, 60cm deep (60in high, 39in wide, 23 5/8in deep)

Provenance: Reputedly from Lawn Road Flats, Hampstead, London - Isokon Building - designed by Wells Coates;
Private Collection, UK.

Literature: *Vogue House & Garden Book*, 1937 (similar example illustrated in a Whiteley's advert and described as being "white birch".)

£2,500-3,000



57

GERALD SUMMERS (BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE

SIDEBOARD, 1930s

birch plywood

76.3cm high, 121.8cm wide, 48cm deep (30in high, 47 7/8in wide, 18 7/8in deep)

Literature: *The Cabinet Maker*, September 1937 (similar example illustrated).

The Cabinet Maker reviewed a display at Harrods and described Summers' work as "white birch furniture in the Baltic style" and also commented "note the curious graduation in the size of the drawers".

£700-900

58

GERALD SUMMERS (BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE

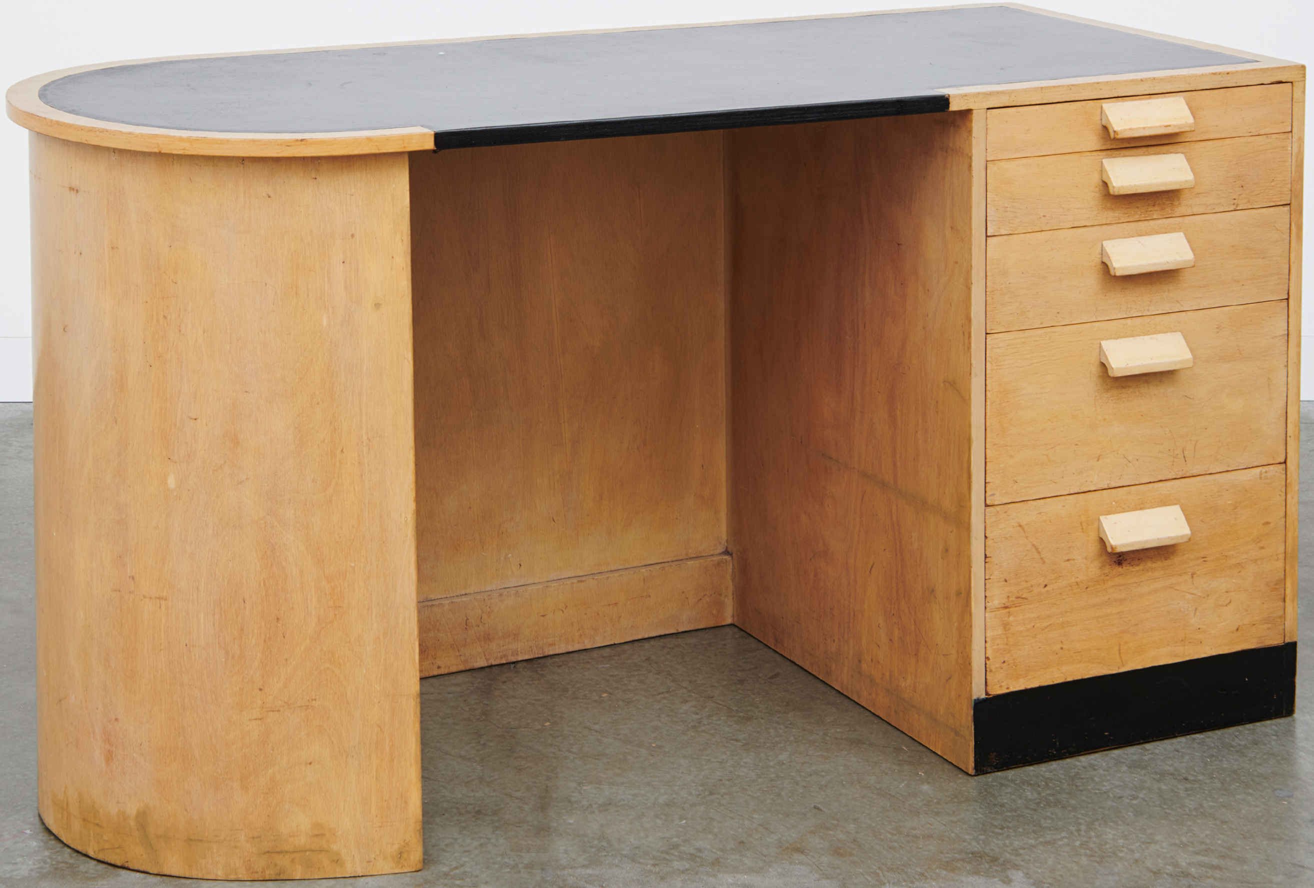
D-END DESK, 1934

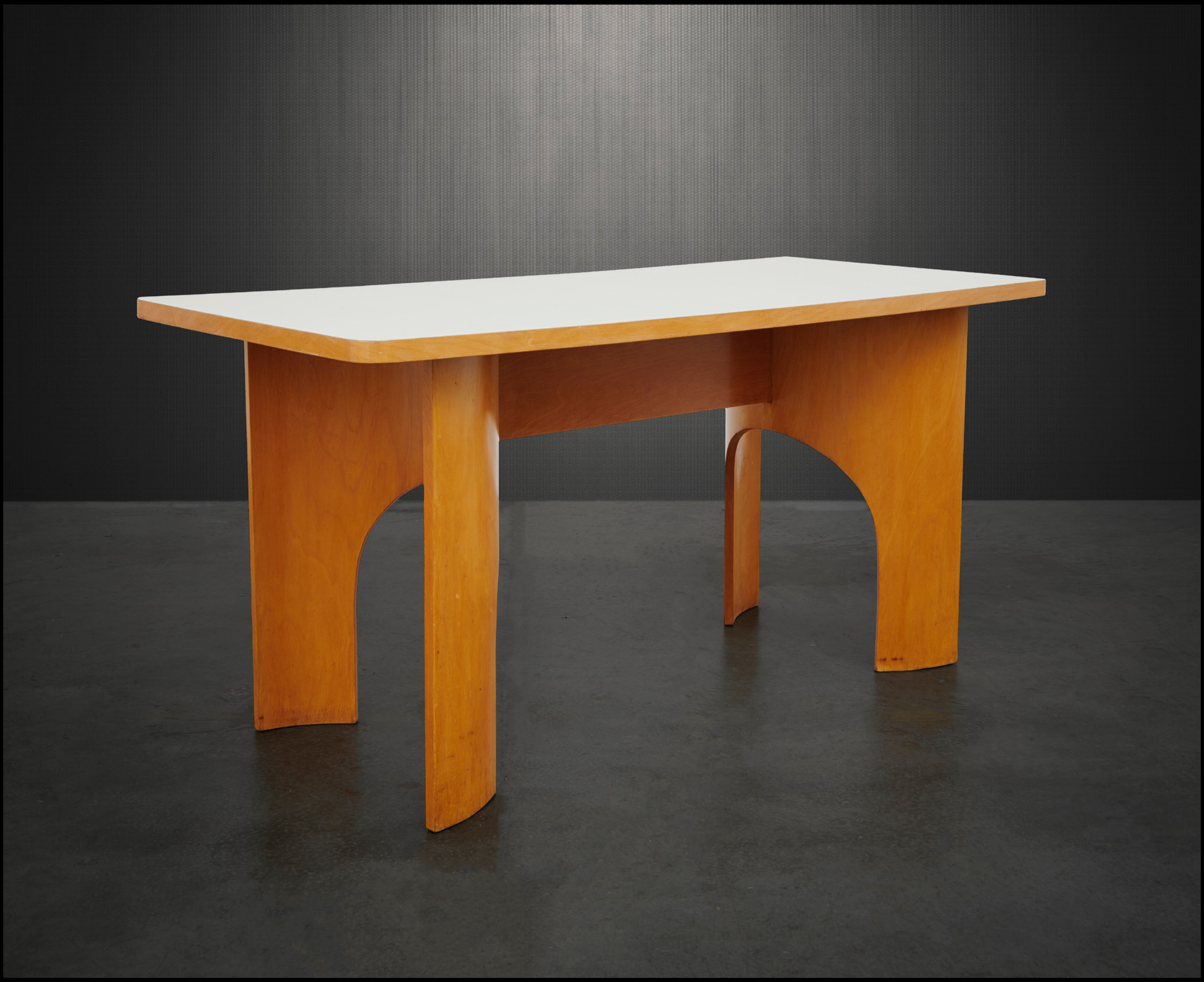
retailed by Heal's, birch plywood, white stained and black painted, with canvas cloth writing surface

71cm high, 133.5cm wide, 55.5cm deep (28in high, 52 5/8in high, 21 7/8in deep)

Literature: Sloane, Abel and Ruby Woodhouse, *The Simple Heart of Plywood, an Introduction to Gerald Summers and the Makers of Simple Furniture*, London, 2018, p.11, fig. 5 (similar example illustrated).

£1,500-2,000





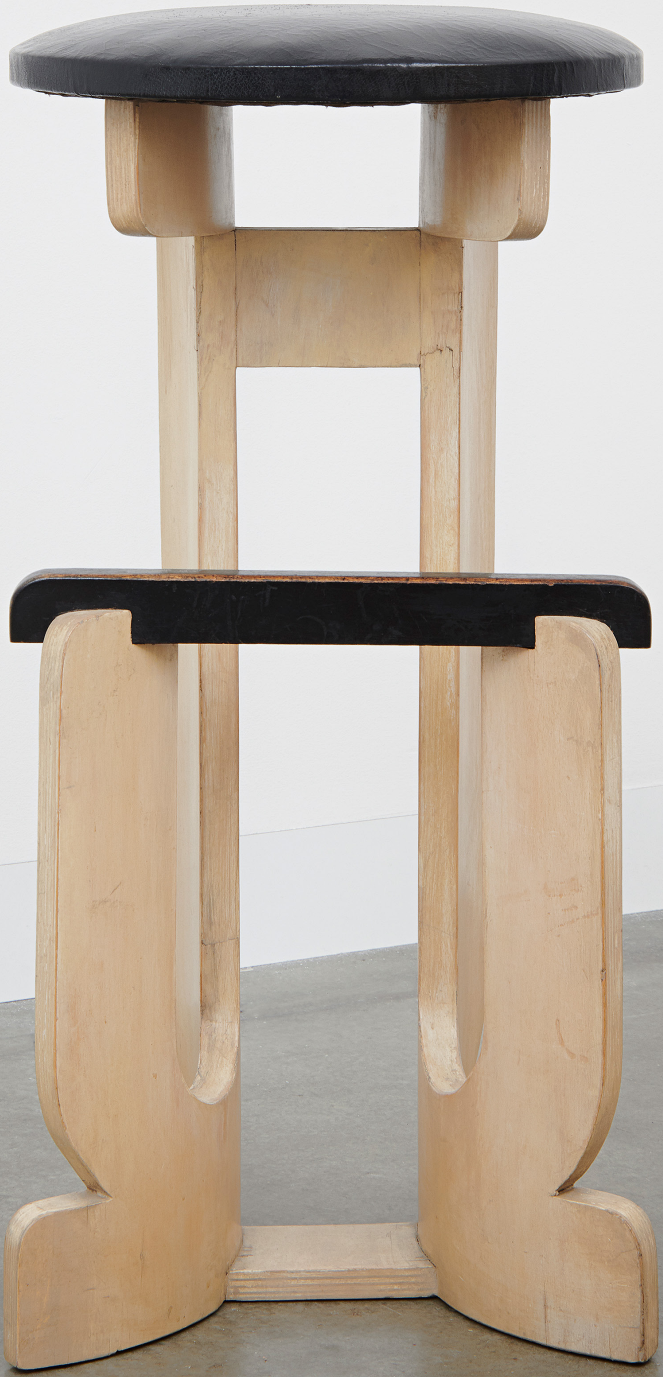
59

GERALD SUMMERS (BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE
DINING TABLE, CIRCA 1935

birch plywood, Traffolyte surface

74.4cm high, 152.3cm long, 68.5cm wide (29 1/4in high, 60in long, 27in wide)

£1,500-2,000



60

GERALD SUMMERS
(BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE
COCKTAIL STOOL, 1930s

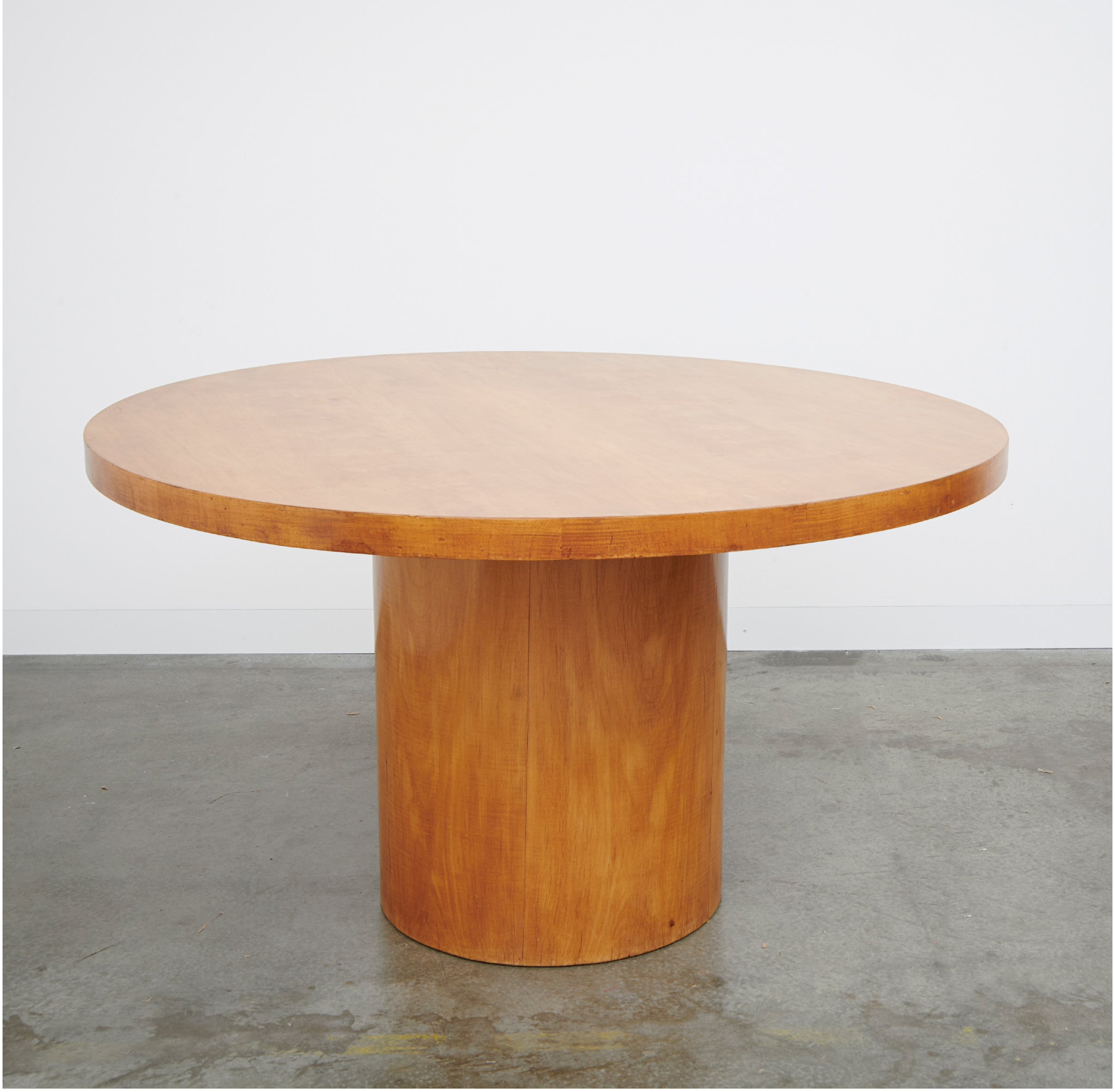
white stained and black stained birch plywood, with canvas cloth seat

70cm high, 33cm wide (27 1/2in high, 13in wide)

Provenance: Andrew McIntosh Patrick Collection, UK.

This is believed to be one of only two known examples to exist.

£8,000-12,000



61

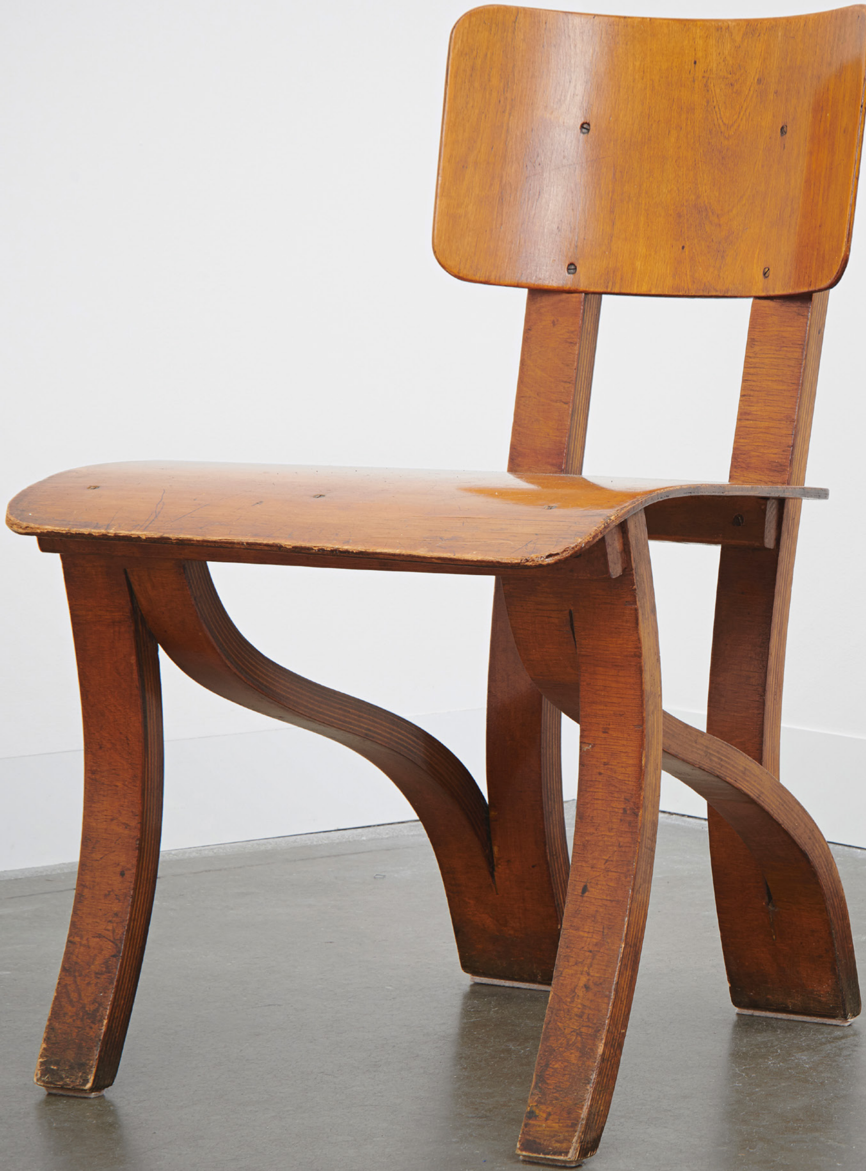
**GERALD SUMMERS (BRITISH 1899-1967)
FOR MAKERS OF SIMPLE FURNITURE**

DINING TABLE, CIRCA 1934

birch plywood

74cm high, 129.5cm diameter (29 1/8in high, 51in diameter)

£2,500-3,000



62

GERALD SUMMERS
(BRITISH 1899-1967) FOR MAKERS OF SIMPLE FURNITURE
RARE TYPE P CHAIR, CIRCA 1934

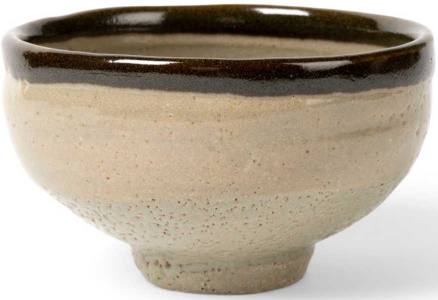
birch plywood

72.3cm high, 45cm wide, 49.5cm deep (28 1/2in high, 17 3/4in wide, 19 1/2in deep)

Provenance: Private Collection, London;
Decorative Arts, Christie's, London, 16 February 1994, lot 74;
The Fine Art Society, London;
Private Collection, UK;
Private Collection, London.

£12,000-18,000

The legs of this chair have been formed from single strips of bent plywood, which rise to form the back supports. The great Italian architect and designer Carlo Mollino created a pair of plywood chairs for the Casa Cattaneo (now held in the Vitra Design Museum), which have highly comparable leg arrangements but he did this 20 years after Summers had designed his Type P chair. This is believed to be the only example of this chair to exist, though it is known that two were originally produced. It was described in the Makers of Simple Furniture advertising as: "Suitable for occasional or dining use. Constructed of selected birch and finished in clear polish".



63

SHOJI HAMADA (JAPANESE 1894-1978)

CHAWAN OR TEA BOWL

stoneware, nuka glaze with band of iron glaze to the rim

8cm high, 14cm diameter (3 1/8in high, 5 1/2in diameter)

Provenance: Bonhams, London, 9 November 2004, Lot 56;
Mike O'Connor Collection, where acquired by the current vendor.

£600-800

64 §

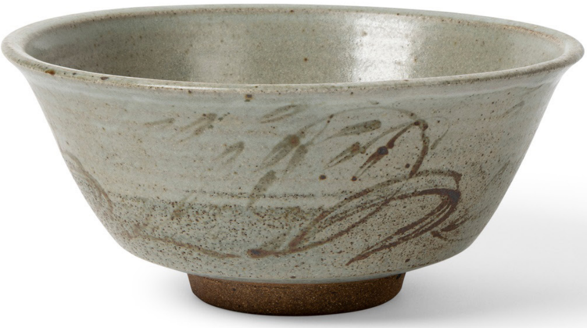
HENRY HAMMOND (BRITISH 1914-1986)

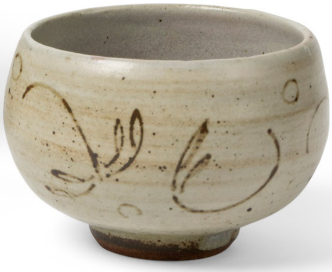
TWO BOWLS

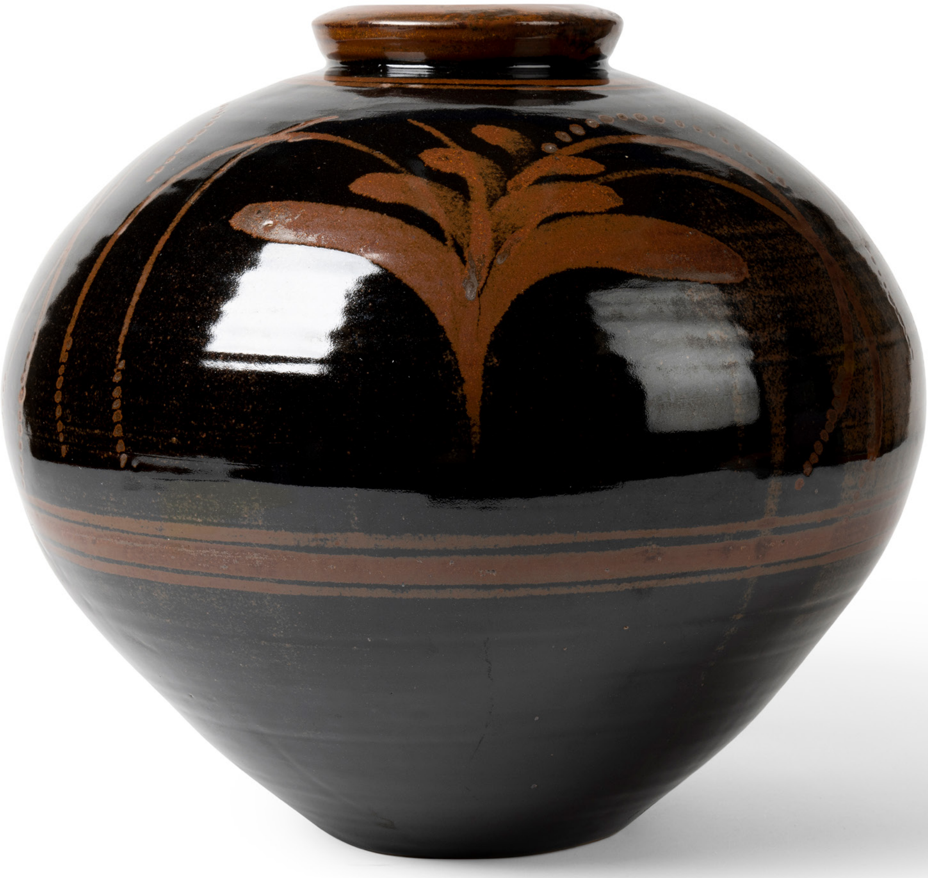
each impressed artist's seal, stoneware, with brush work decoration (2)

the larger bowl 10cm high, 23cm diameter (4in high, 9in diameter);
the smaller bowl 7.5cm high, 11cm diameter (3in high, 4 3/8in diameter)

£400-600







65 §

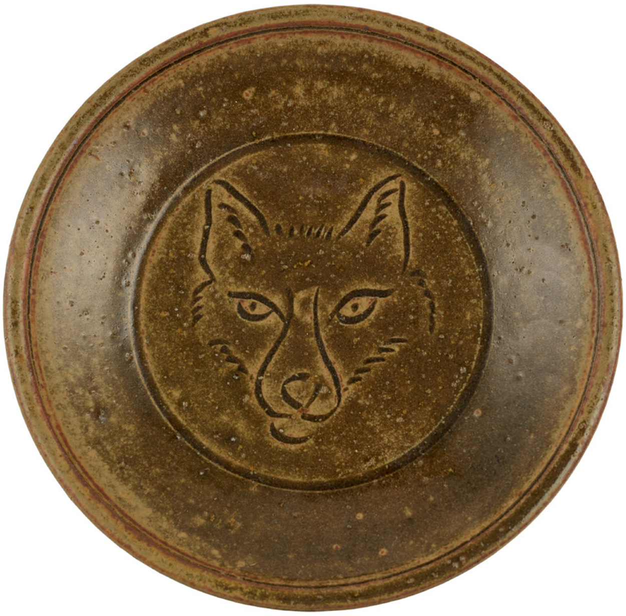
DAVID LEACH O.B.E. (BRITISH 1911-2005)

VASE

impressed artist's seal, stoneware, tenmoku with 'Foxglove' motif

34.3cm high (13 1/2in high)

£600-800



66 §

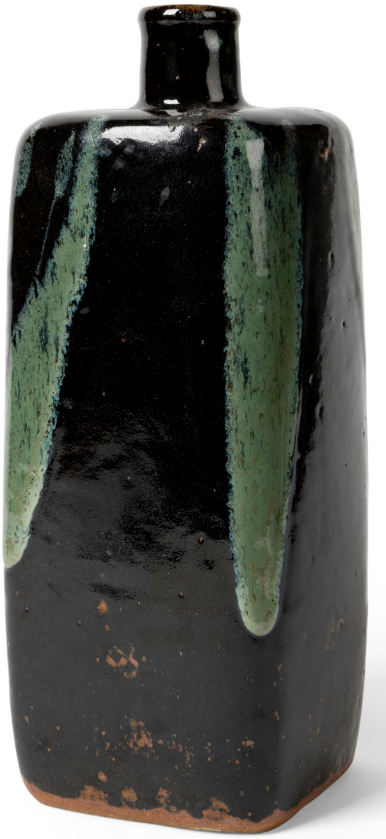
NORAH BRADEN (BRITISH 1901-2001)

DISH

impressed artist's seal, stoneware, ash glaze, with sgraffito decoration of a fox

17cm diameter (6 5/8in diameter)

£300-500



67 §

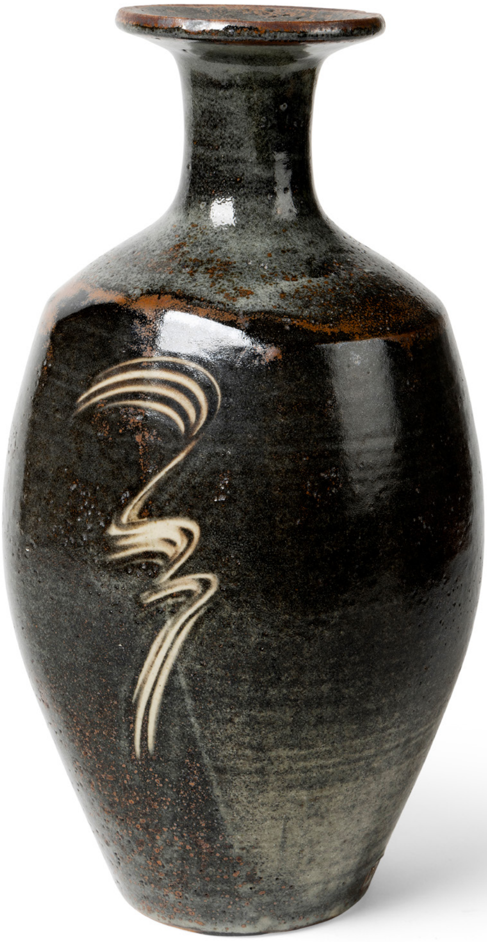
WILLIAM MARSHALL (BRITISH 1923-2007)

VASE, 1984

impressed artist's seal and date, stoneware, tenmoku with green splash

33cm high (13in high)

£500-700



68 §

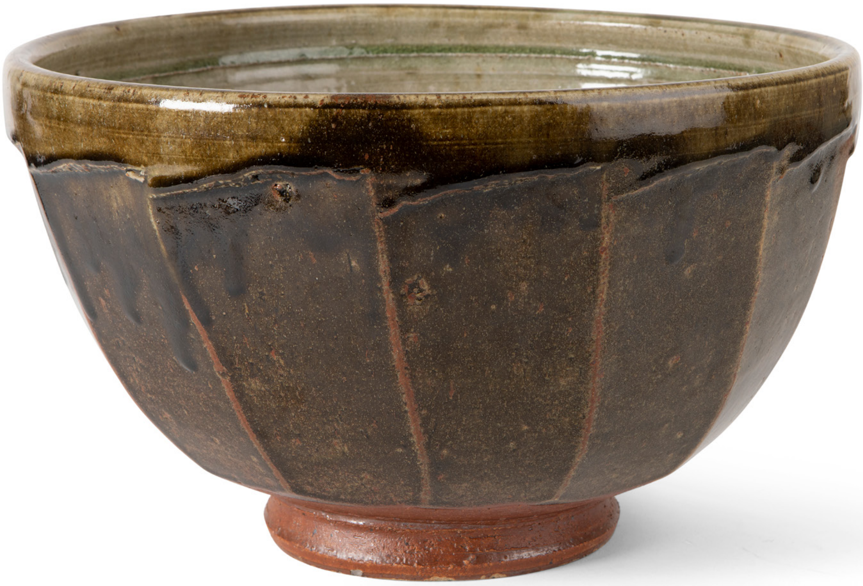
DAVID LEACH O.B.E. (BRITISH 1911-2005)

VASE

impressed artist's seal, stoneware, brush work motif

38cm high (15in high)

£400-600



69 §

RICHARD BATTERHAM
(BRITISH 1936-2021)
LARGE FOOTED BOWL

stoneware, faceted, dark green glaze running over iron
23cm high, 37cm diameter
(9in high, 14 1/2in diameter)

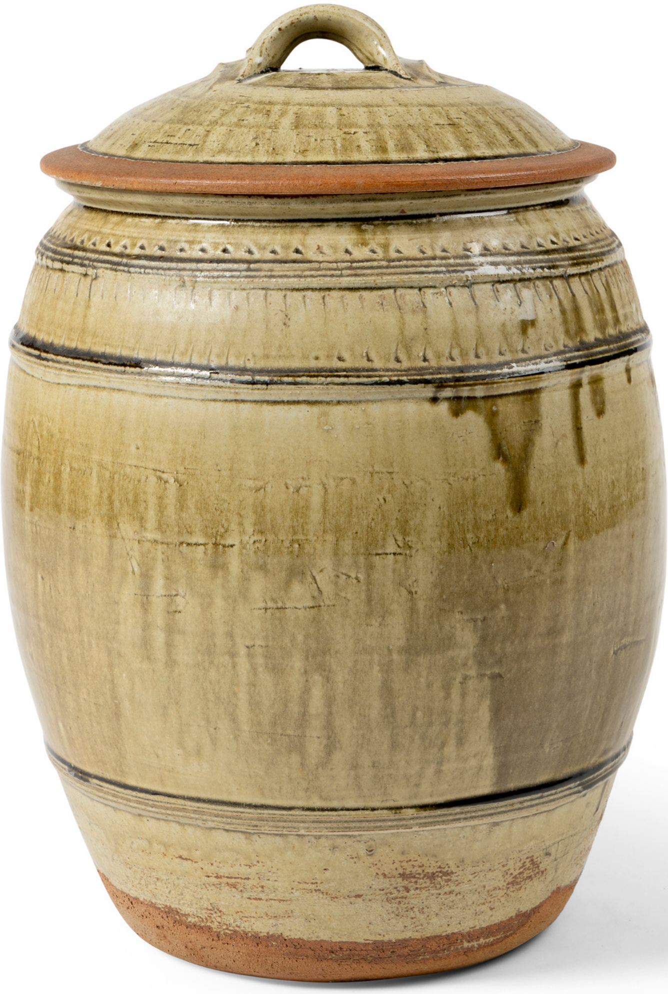
£500-700

70 §

RICHARD BATTERHAM
(BRITISH 1936-2021)
LARGE LIDDED VESSEL

stoneware, ash glaze
51cm high (20in high)

£1,000-1,500



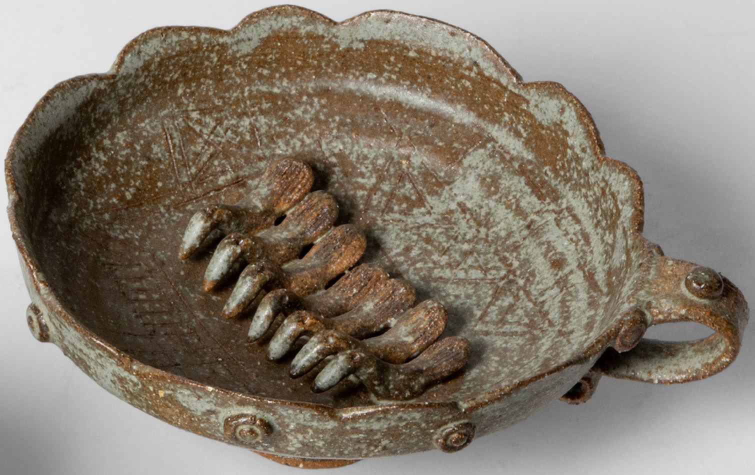
71§

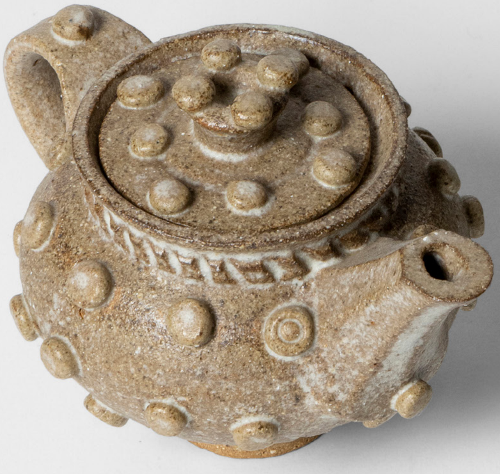
IAN GODFREY (BRITISH 1942-1992)
FOOTED CUP FORM WITH BIRDS

stoneware

5.5cm high, 16cm wide (2 1/8in high, 6 1/4in wide)

£300-500





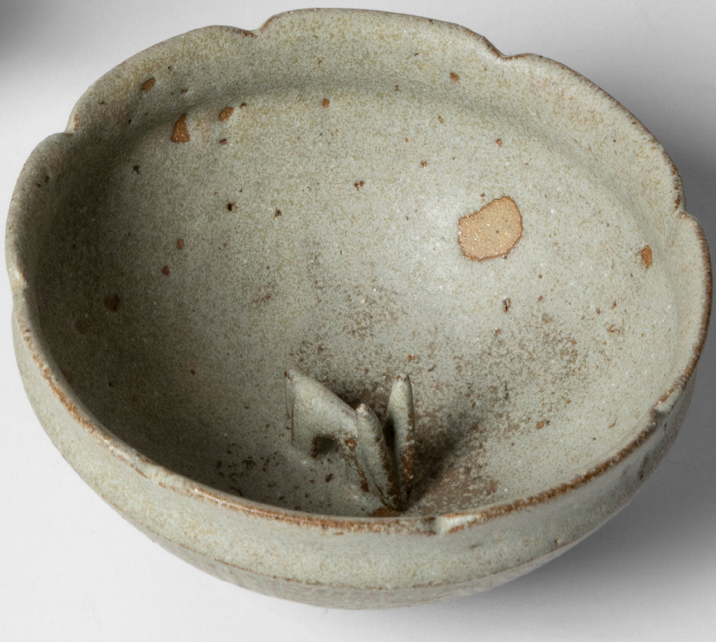
72§

IAN GODFREY (BRITISH 1942-1992)
TEAPOT

stoneware

8.5cm high, 14cm wide (3 3/8in high, 5 1/2in wide)

£200-300



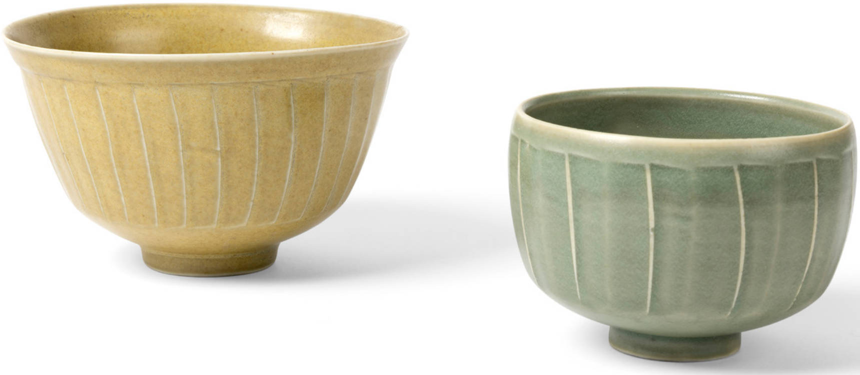
73§

IAN GODFREY (BRITISH 1942-1992)
FOOTED BOWL

stoneware

7cm high, 13cm diameter (2 3/4in high, 5 1/8in diameter)

£250-350



74§

DAVID LEACH O.B.E.
(BRITISH 1911-2005)
TWO FLUTED BOWLS

impressed with artist seals, porcelain (2)

Larger bowl 10cm high, 16.5cm diameter
(4in high, 6 1/2in diameter);
Smaller bowl 9cm high, 13cm diameter
(3.5in high, 5 1/8in diameter)

£500-700

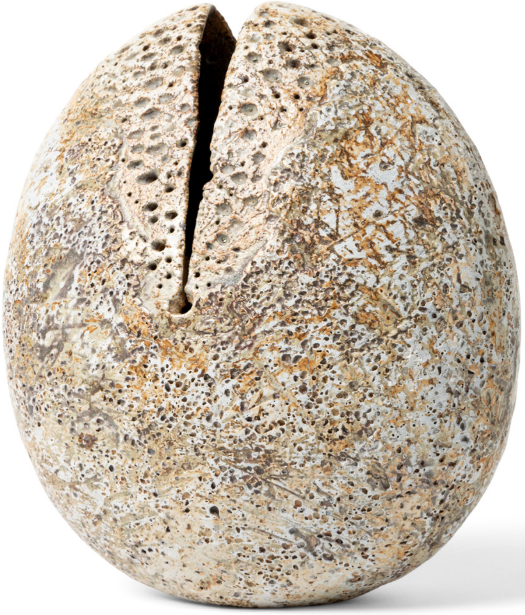
75§

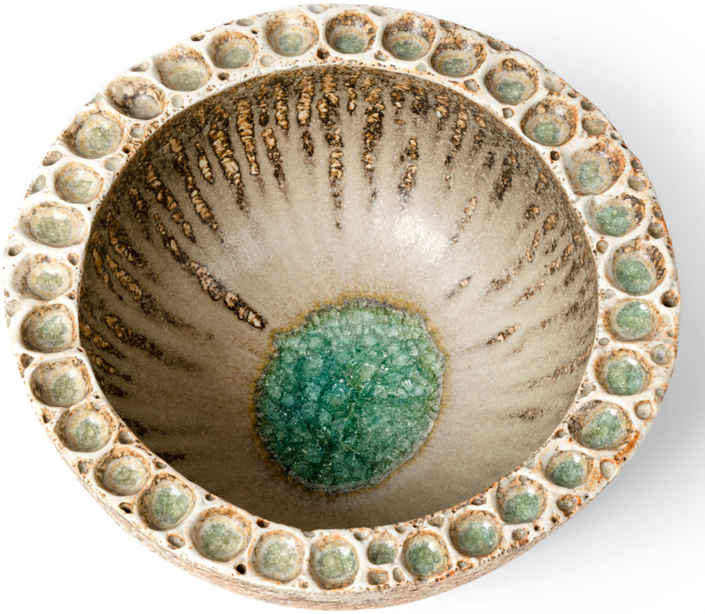
ALAN WALLWORK (BRITISH 1931-2019)
'SPLIT POD' FORM

incised artist's intials, stoneware

23cm high, 20.3cm wide (9in high, 8in wide)

£300-500





76§

ALAN WALLWORK (BRITISH 1931-2019)
BOWL

incised artist's initials, stoneware

12cm high, 25.5cm diameter (4 3/4in high, 10in diameter)

£300-500

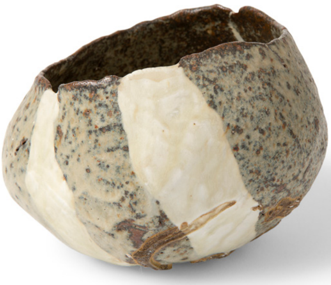
77 §

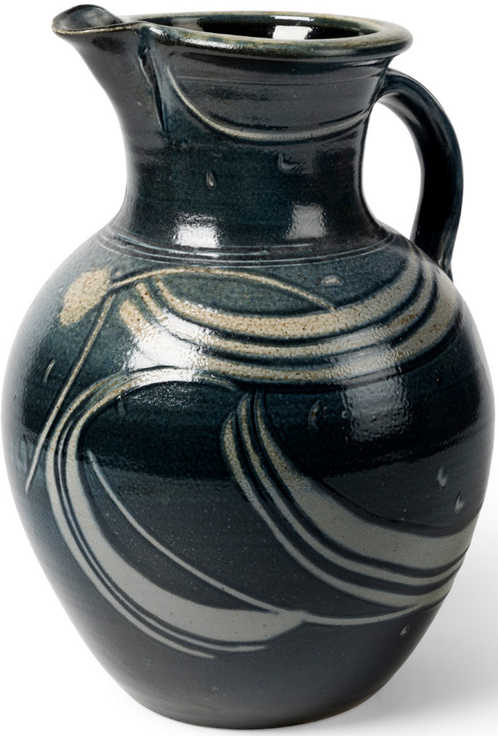
EWEN HENDERSON (BRITISH 1934-2000)
BOWL

mixed laminated clay

11cm high, 16cm wide (4 3/8in high, 6 1/4in wide)

£250-350





78 §

MICK CASSON O.B.E. (BRITISH 1925-2003)
JUG

impressed artist's seal, stoneware

29cm high (11 3/8in high)

£400-600

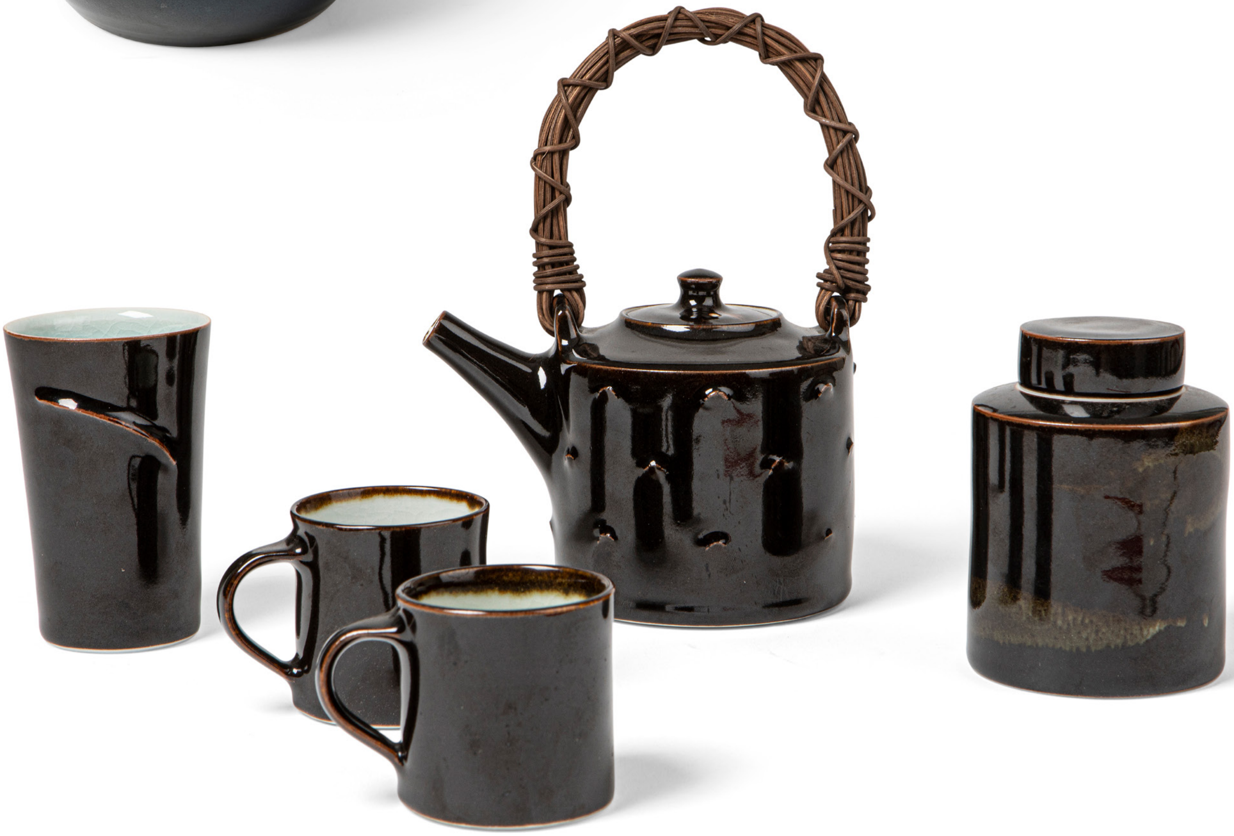
79 §

CHRIS KEENAN (BRITISH 1960-)
TEASET, CANNISTER AND BEAKER

comprising teapot, two cups, cannister and beaker, each impressed artist's seal, porcelain with dark brown glaze (5)

the teapot 20cm high including handle (7 7/8in high), 14.5cm wide (5 3/4in wide)

£300-500



Robert Polhill Bevan: Works from the Artist's Estate

The following highly personal group of works by Robert Polhill Bevan (1865-1925) come from the Artist's Estate and reveal his achievements as a painter, draughtsman and printmaker.

Bevan was born in Hove, Sussex in 1865 and grew up in Horsgate, near Cuckfield. He studied at Westminster School of Art, London and at the Académie Julian in Paris. His training during the 1890s also included two periods in Pont-Aven in Brittany – where he met Paul Gauguin – as well as time spent in Madrid and Tangier.

In 1897, Bevan met and married the Polish artist Stanislawa de Karlowska (1876-1952). Three years later they moved to 14 Adamson Road, London, which remained their base for the rest of Bevan's life. The couple became key figures in London's art world before and after World War One and held popular 'at homes' on Sunday afternoons during the 1910s.

As Alice Strang has explained: 'Harold Gilman and Spencer Gore…saw Bevan's work for the first time at the Allied Artists Association exhibition of 1908. As a result, they invited him to join Walter Sickert's Fitzroy Street Group and Bevan was ushered into the heart of a loose association of pioneering artists.' [1] As a founder member of the Camden Town Group (1911-13), London Group (from 1913) and the Cumberland Market Group (1914-19), Bevan deepened his association with these artists and others, such as Walter Bayes, Malcolm Drummond, Charles Ginner and William Ratcliffe, putting him at the forefront of English art of the period.

Karlowska's family owned an estate at Szeliwy in Poland and the Bevans stayed there during several summers in the early 1900s. *Wagon and Figure in a Landscape* relates to a style of painting which he developed there and reveals Bevan's engagement with contemporary French painting. A palette based on high-pitched tones of blue, green and violet is applied in deliberate, separate brushstrokes akin to Impressionism and even Pointillism.

The intimate *Houses and Field* shows how Bevan's technique developed to create smoother fields of bold, unrealistic colour, which owes more to Post-Impressionism and Fauvism. Works painted in a related manner proved controversial when they were included in his first solo exhibition, held at the Baillie Gallery in London in 1905. Critics used words such as 'garish' and 'violent' to describe them and Bevan was to thereafter change aesthetic direction.[2]

In contrast, the early lithographs *The Plough* and *Hawkridge (A Lonely Farm)* show Bevan's engagement with the Pont-Aven group, in particular Gauguin, as well as the work of Vincent van Gogh, in their curvilinear and rhythmic approach to landscape motifs. Graham Dry has explained that *The Plough* is one of eight lithographs of Breton subjects which are presumed to have been drawn on the stone at Pont-Aven between 1891 and 1894.[3] *Hawkridge (A Lonely Farm)* is one of eleven lithographs based on scenes in Exmoor, where Bevan worked from 1894 until 1896, some of which were printed after his marriage in 1897. [4]

Bevan was a keen countryman and spent a significant amount of time from 1912 until his death working on the Devon-Somerset borders, particularly in Applehayes, the Bolham valley and Luppitt. *The Pub at Luppitt* of c.1923 is a charming rural scene, executed in watercolour, crayon and pencil. Features such as the roof tiles and fence posts are carefully delineated, whilst the pecking hens in the foreground bring the scene alive. Bevan's interest in agricultural architecture is also clear in *Mount Stephen* of 1924. It is a late painting of a favourite farmhouse which was the subject of at least one other canvas and of his only known wood engraving. A more subtle palette and gentle technique make it an idyllic image of life in the countryside.

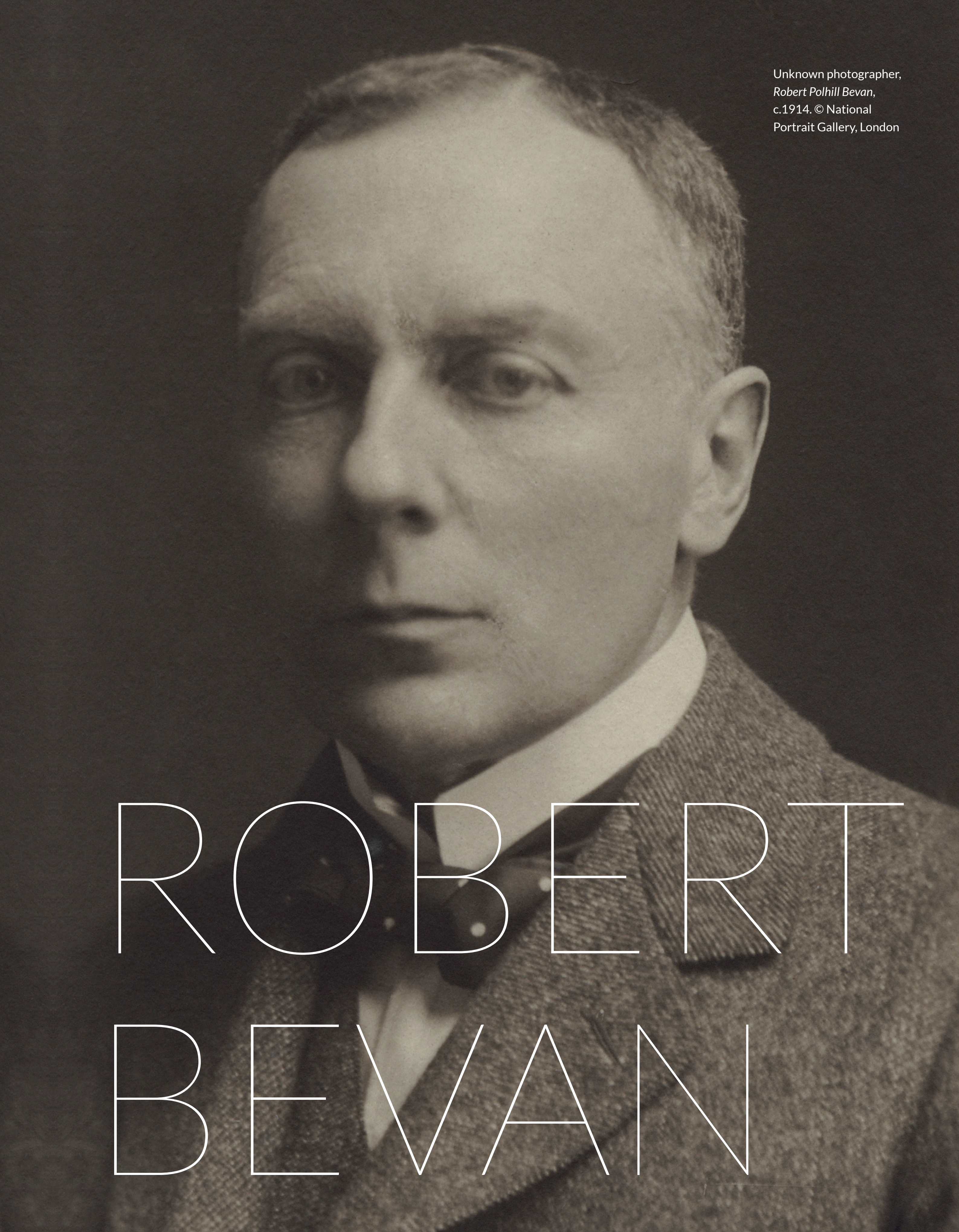
During the late 1910s and early 1920s Bevan developed a striking graphic style which was shown to best effect in his lithographs. Having abandoned the medium in 1901, he returned to it in 1918 with aplomb. *The Smithy, Luppitt* of 1920, *Rosemary, Devon* and *The Plantation*, both of 1922, show his mature mastery of the technique, along with a simplification of form, angular structure and clarity of composition; pastoral scenes are viewed through an avant-garde lens to great effect. *A London Church* of 1924 shows how Bevan was able to convey subtle light effects in an image celebrating architectural splendour as the backdrop to daily life.

Bevan was a highly-skilled horseman and his images of horses, whether depicted in hunting or farming scenes, or in cab yards and at horse sales, are amongst the most celebrated of his oeuvre. He would sketch during the sales at the Barbican, Aldridge's, Ward's Repository and Tattersall's, working up his notes and drawings into paintings and prints once back in his studio. He enjoyed the interaction between people and animals as much as the pace and spectacle of the event, as can be seen in lithographs such as *Horse Dealers (Ward's Repository No.1)*, *The Horse Mart (Barbican No. 1)* and *Horse Dealers at the Barbican (Barbican No.2)* of 1919 to 1921. *Crocks* of 1925 was his final lithograph and shows a pair of horses having been taken out of a cab's shafts and led to a trough for a drink. [5]

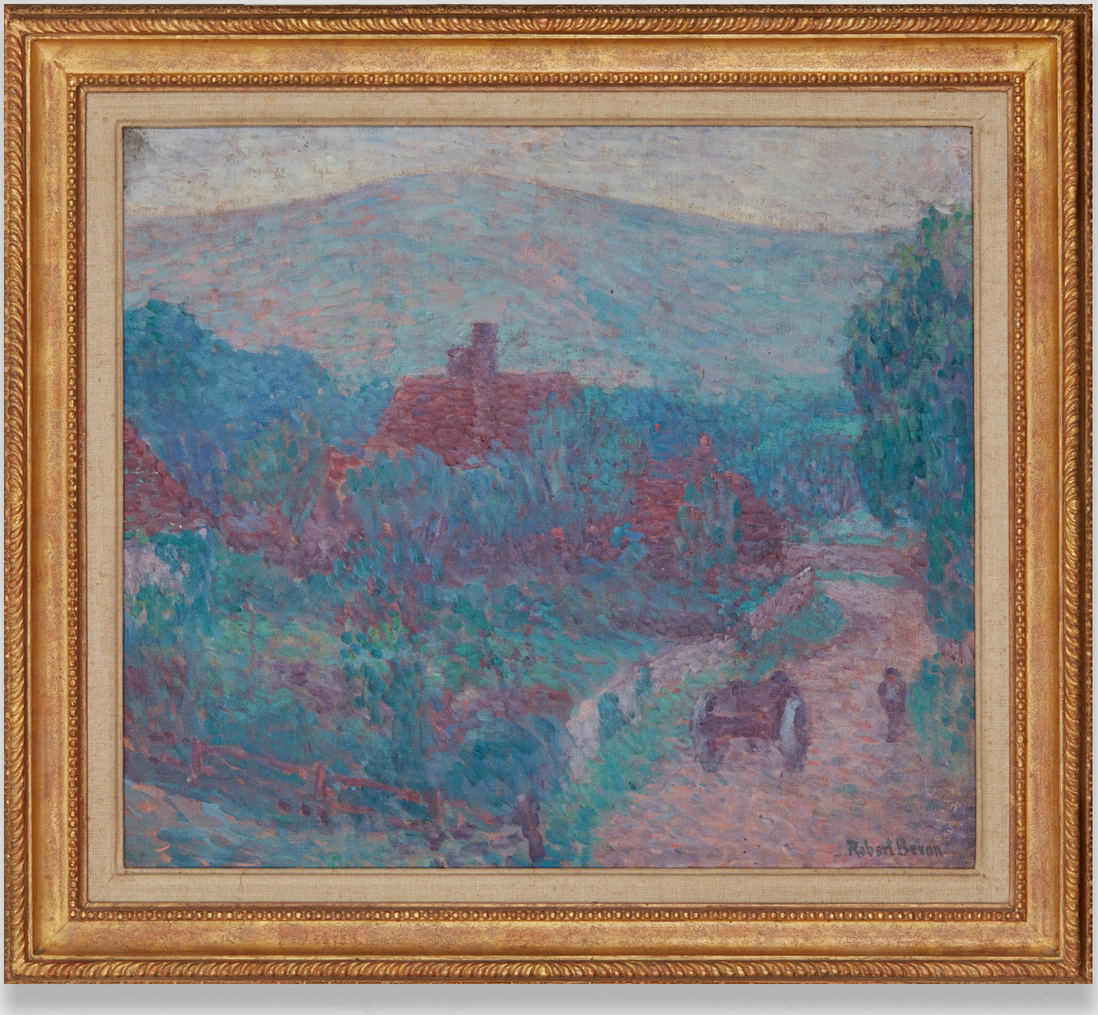
Following Bevan's death in 1925, memorial exhibitions were held at the Goupil Gallery in London and at Brighton Art Gallery. Bevan's works are held in many major public collections, with particularly significant holdings in the British Museum, Victoria & Albert Museum, Yale Center for British Art and the Ashmolean Museum, Oxford. As the artist's son wrote: 'I doubt whether Bevan earned as much as £4,000 in the whole of his working life. But he was at all times a whole-hearted professional artist of great determination, painting, as Frederic Gore…[wrote]… in 1965, 'with the quiet assurance of a man who is certain of immortality.'' [6]

Footnotes are available on www.lyonandturnbull.com

ROBERT BEVAN



Unknown photographer,
Robert Polhill Bevan,
c.1914. © National
Portrait Gallery, London



In 1897, Bevan attended the wedding of Eric Forbes-Robertson and Janina Flamm, whose bridesmaid was the Polish artist Stanislawa de Karlowska (1876-1952); she and Bevan married in December that year. As a result, Bevan spent the summers of the early 1900s painting in Poland, where he made work in the style of *Wagon and Figure in a Landscape*.

80

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

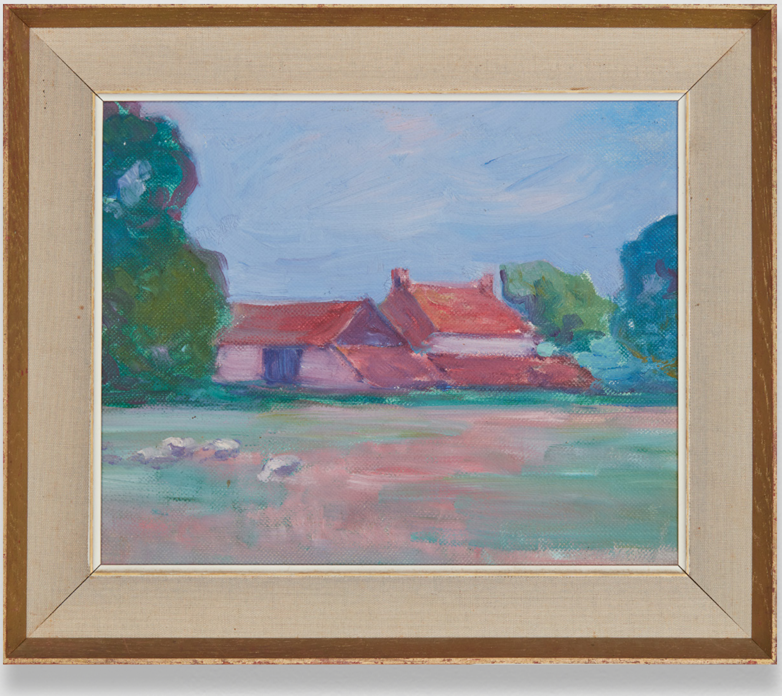
WAGON AND FIGURE IN A LANDSCAPE, EARLY 1900s

signed (lower right), oil on canvas

47cm x 54.5cm (18 1/2in x 21 1/2in)

Provenance: Estate of the Artist and thence by descent to the present owner.

£3,000-5,000



81

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

HOUSES AND FIELD, EARLY 1900s

oil on canvasboard

25cm x 31cm (9 3/4in x 12 1/4in)

Provenance: Estate of the Artist and thence by descent to the present owner.

£1,200-1,800

82

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

MOUNT STEPHEN, 1924

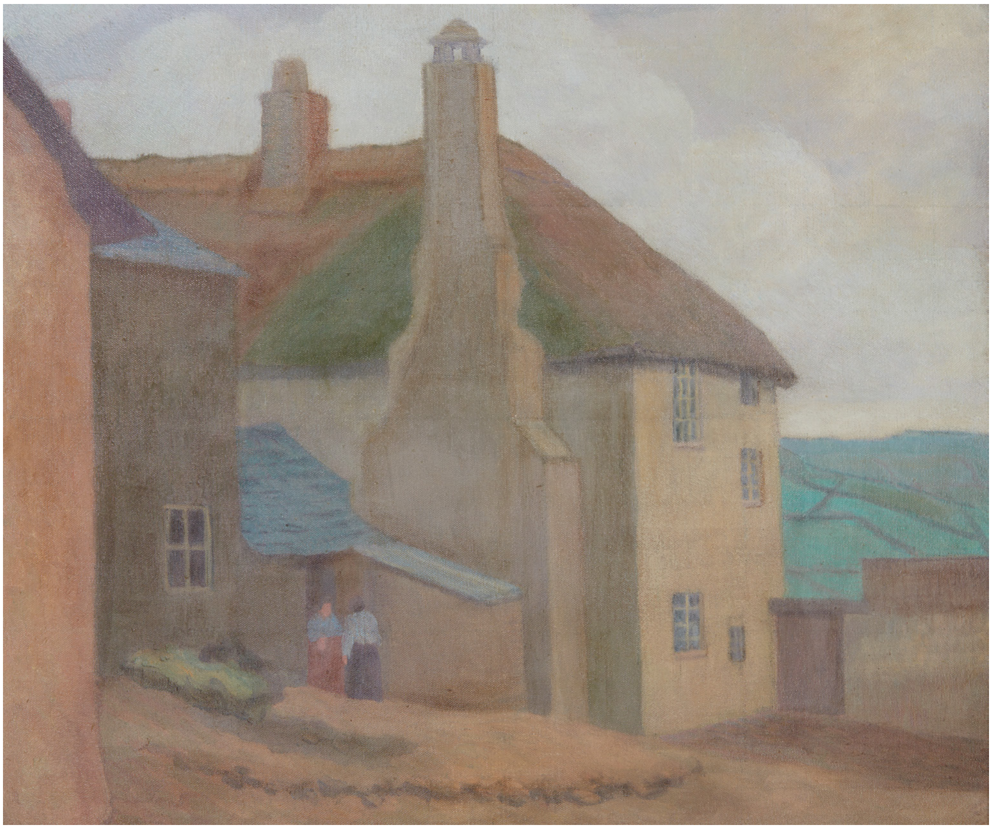
oil on canvas

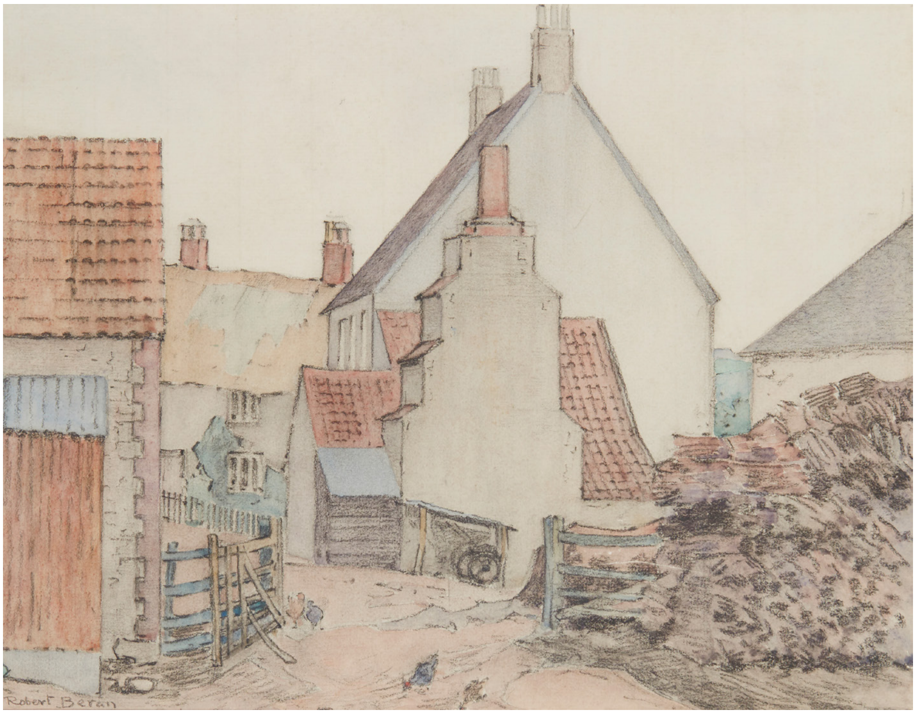
56cm x 65.5cm (22 x 25 3/4in)

Provenance: Estate of the Artist and thence by descent to the present owner

Mount Stephen is an L-shaped farmhouse in Luppitt, Devon of seventeenth-century origin. A related painting of the same subject was included in the exhibition *A Countryman in Town: Robert Bevan and The Cumberland Market Group*, held at Southampton City Art Gallery in 2008 (private collection, repr. col. in the catalogue p.39 pl.26.)

£5,000-7,000





83

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

THE PUB AT LUPPITT, CIRCA 1923

signed (lower left), watercolour, crayon and pencil on paper

26.2cm x 33.5cm (10 1/4in x 13 1/4in)

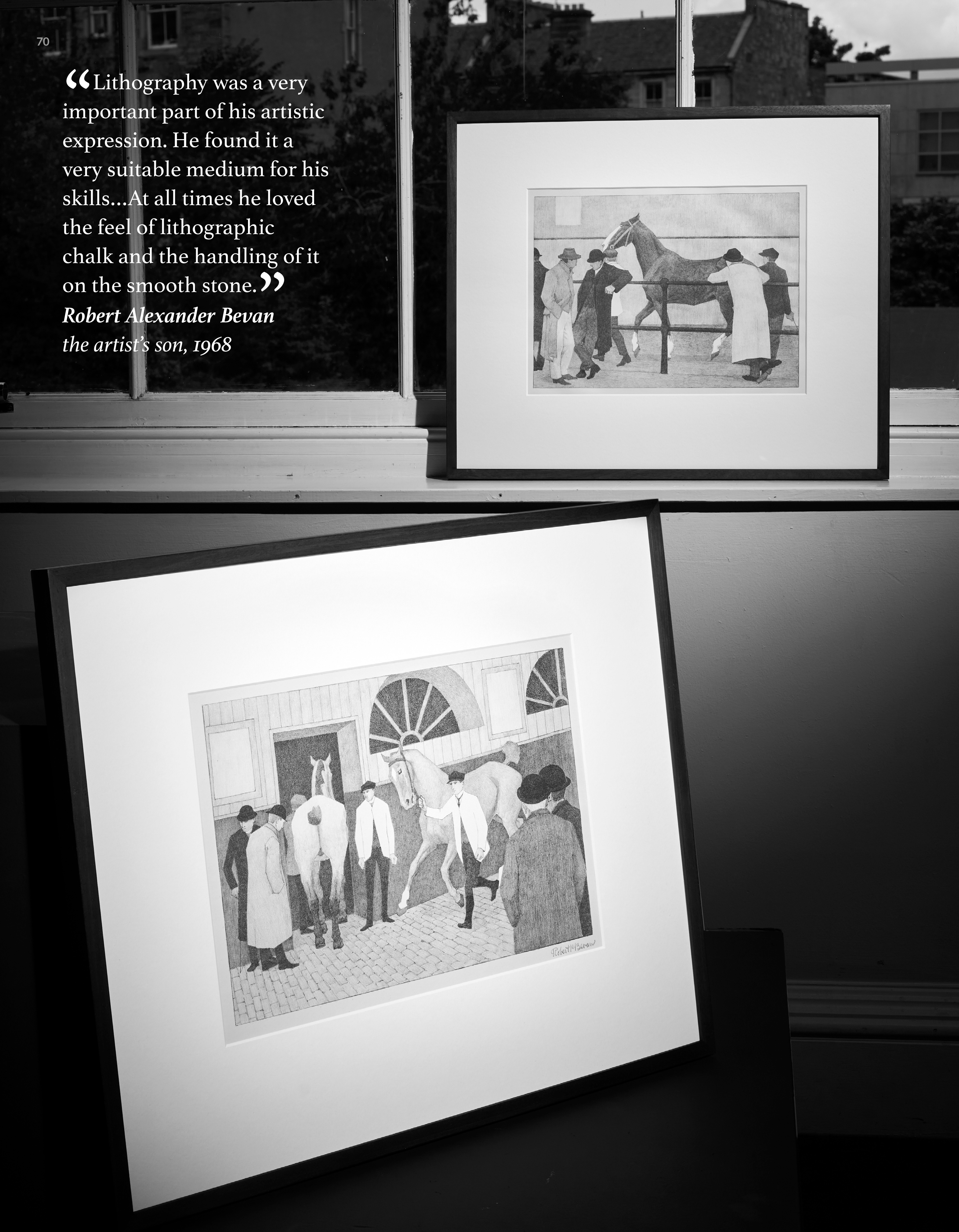
Provenance: Estate of the Artist and thence by descent to the present owner.

Exhibited: Scottish National Gallery of Modern Art, Edinburgh, *From Sickert to Gertler: Modern British Art from Boxted House*, 15 March - 22 June 2008 (and tour to Gainsborough's House, Sudbury 4 October - 13 December 2008), listed p. 75;
Brighton Museum & Art Gallery, Brighton, *From Sickert to Gertler: Modern British Art from Boxted House*, 17 April - 12 September 2010, no cat.no.s.

Luppitt is a village in East Devon. Bevan lived on Luppitt Common in 1920 and again from 1923 until 1925.

£1,500-2,500

> “Lithography was a very important part of his artistic expression. He found it a very suitable medium for his skills…At all times he loved the feel of lithographic chalk and the handling of it on the smooth stone.”
>
> ***Robert Alexander Bevan***
> *the artist’s son, 1968*



84

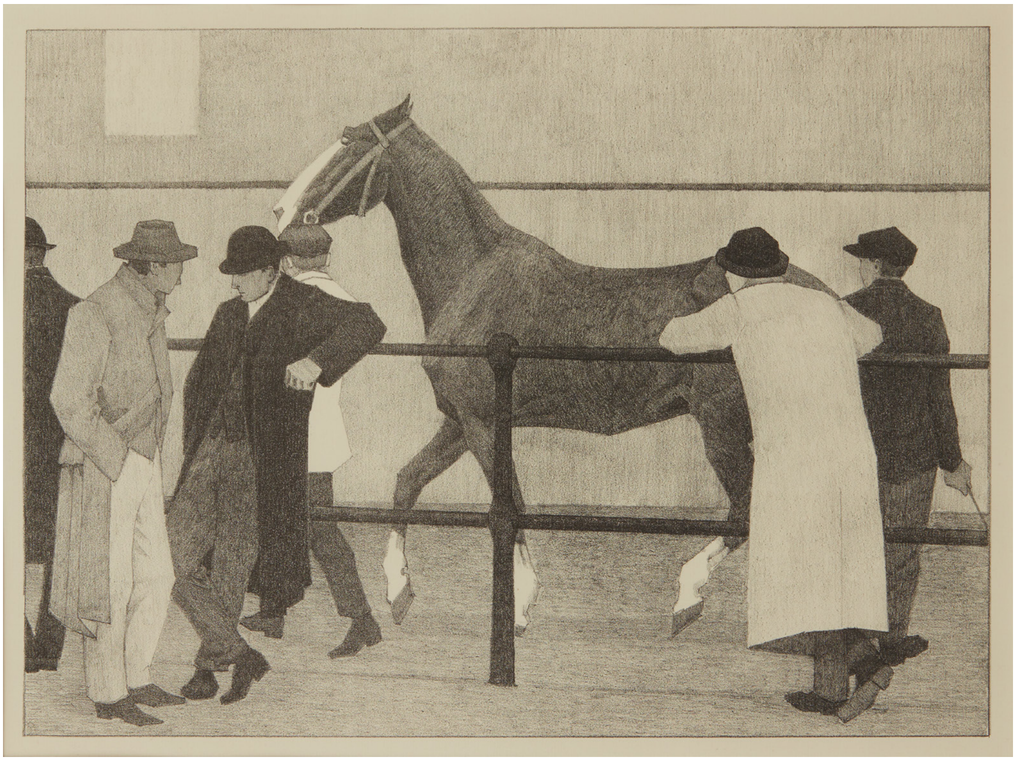
ROBERT POLHILL BEVAN (BRITISH 1865-1925)

HORSE DEALERS (WARD'S REPOSITORY NO.1), 1919

inscribed by another hand 'Ward's No. 1' (lower left), lithograph on paper

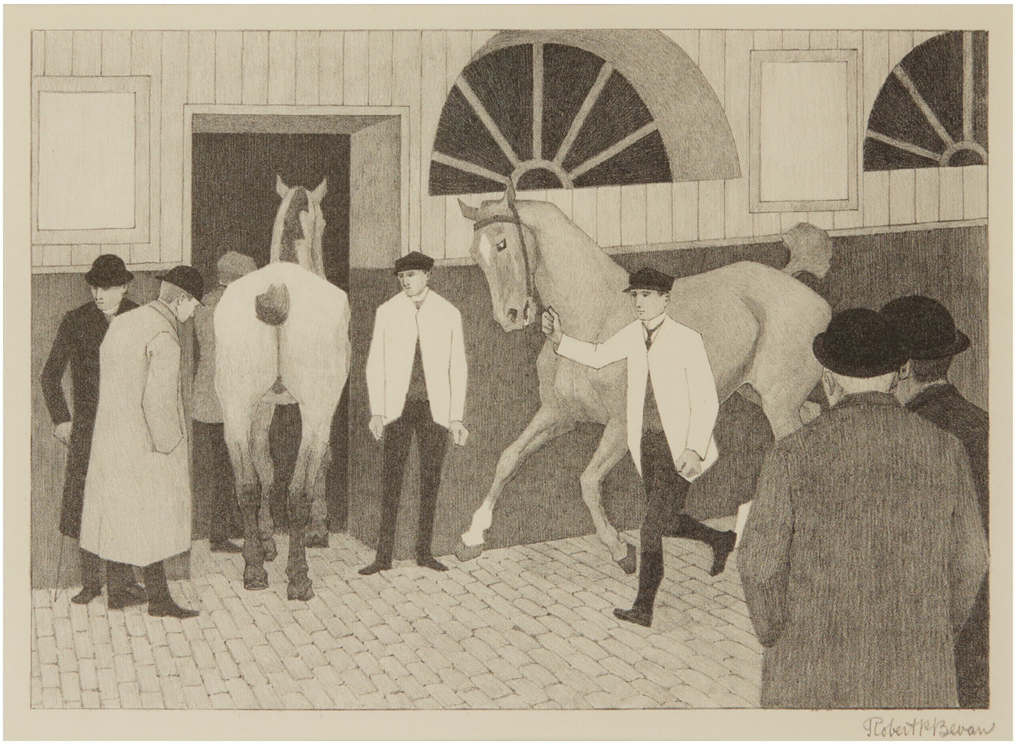
plate: 27.5cm x 38cm (10 3/4in x 15in); sheet: 44cm x 57cm (17 1/4in x 22 1/2in)

Provenance: Estate of the Artist and thence by descent to the present owner.
Literature: Bevan, R.A., *Robert Bevan 1865-1925: A Memoir by his Son*, Studio Vista, London 1965, another example from the edition repr. b/w pl.62 (as 'Horse Dealers' and dated 1921);
Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.33 (as 'Horse Dealers (Ward's Repository No.1)' and dated 1919).



From an un-numbered edition of eighty plus three proofs. This work is also known as *Ward's No.1.* It is related to the oil painting *Horse Dealers (Sale at Ward's Repository No.1)* of 1918 which was purchased by Manchester Art Gallery in 1935 (acc.no.1935.157). Ward's Repository off the Edgward Road, London, was the first of the horse sale yards to close.

£1,500-2,000



85

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

THE HORSE MART (BARBICAN NO.1), 1920

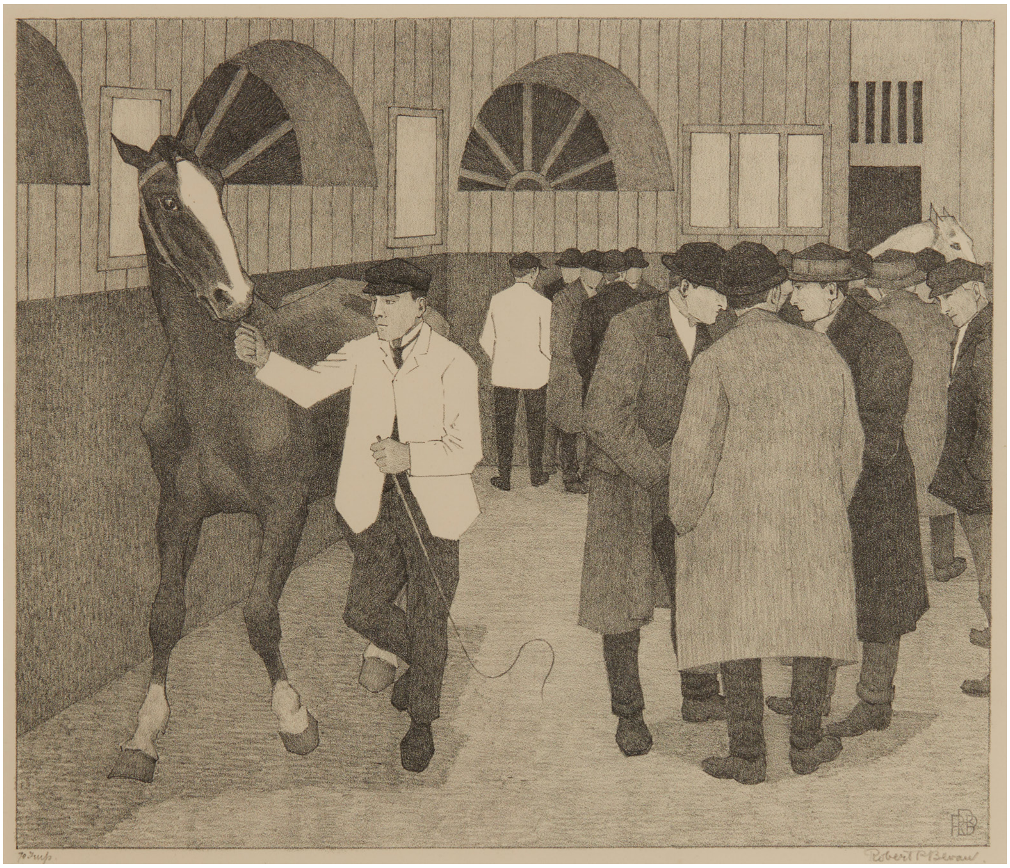
signed in pencil (lower right), inscribed by another hand 'Barbican No. 1 1920' (lower left) and 'ginner' (lower right), lithograph on paper

plate: 26.6cm x 37.8cm (10 1/2in x 14 3/4in); sheet: 46cm x 58.7cm (18in x 23in)

Provenance: Estate of the Artist and thence by descent to the present owner.
Literature: Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London, 1965, another example from the edition repr. b/w no. 34.

From an un-numbered edition of sixty-five plus two proofs. This work is based on the oil painting *The Horse Mart* of 1917-18, in the collection of the Yale Center for British Art (acc.no. B2001.2.110).

£3,000-5,000



86

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

HORSE DEALERS AT THE BARBICAN (BARBICAN NO.2), 1921

signed and inscribed in pencil '70 Imp.' (lower right and lower left) and stamped with the monogram, lithograph on paper

plate: 30cm x 35.6cm (11 3/4in x 14in); sheet: 44.5cm x 57.2cm (17 1/2in x 22 1/2in)

Provenance: Estate of the artist and thence by descent to the present owner.
Literature: Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.35.

From an un-numbered edition of seventy. This work is based on an oil painting of the same title, with some alterations, whose location is unknown.

£3,000-5,000

87

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

CROCKS, 1925

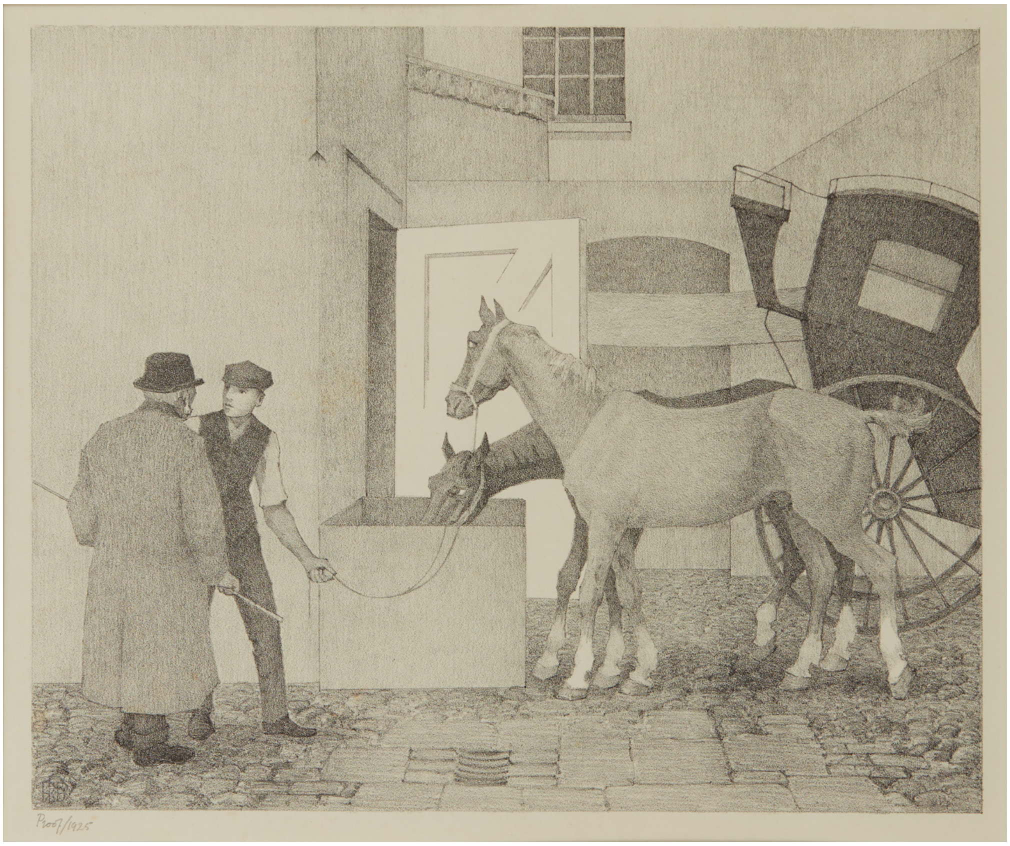
inscribed in pencil 'Proof / 1925' (lower left), stamped with the artist's monogram, lithograph on paper

plate: 29.5cm x 35.3cm (11 1/2in x 14in; sheet: 43.4cm x 56cm (17 1/4in x 22in)

Provenance: Estate of the Artist and thence by descent to the present owner.
Literature: Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.39 (dated 1924-25).

From a numbered edition of forty plus four proofs. Graham Dry has explained 'Bevan saw the proofs of this lithograph before he died and the printing was supervised by the artist's son.' *(op.cit.)* This work is based on an oil painting of the same title of 1922, whose location is unknown.

£3,000-5,000



88

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

ROSEMARY, DEVON, 1922

30/40, signed and numbered in pencil (in the margin), stamped with the artist's monogram, lithograph on paper

plate: 23.3cm x 29cm
(9 1/4in x 11 1/2in)

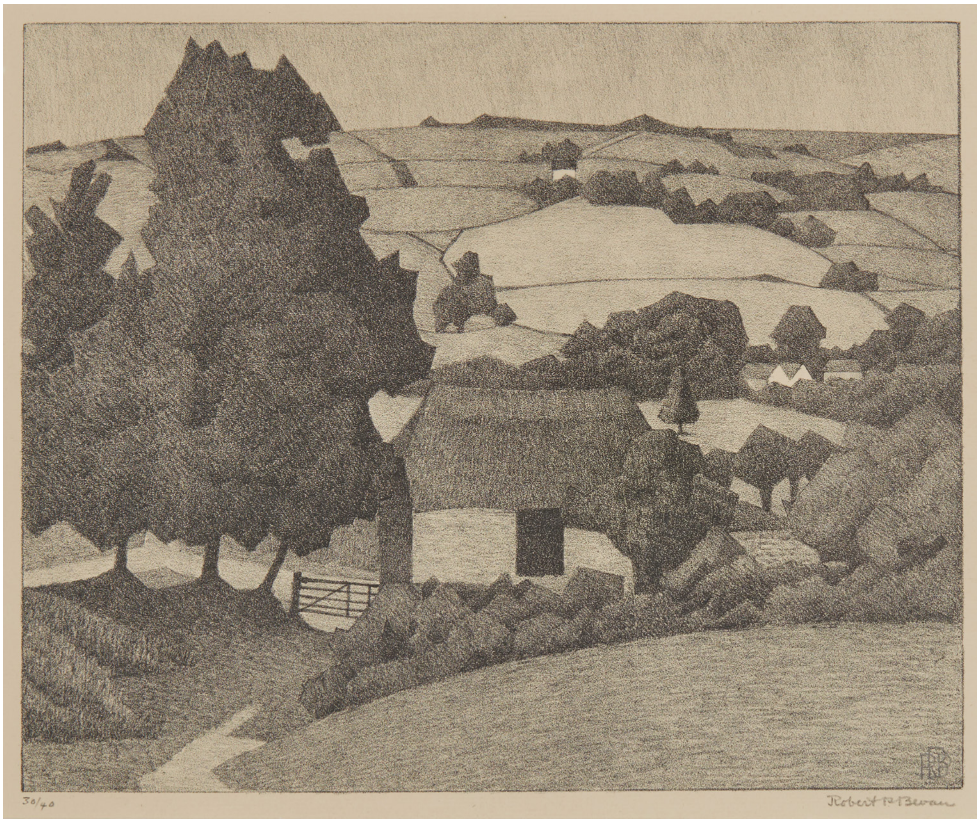
Provenance: Estate of the Artist and thence by descent to the present owner.

Literature: Bevan, R. A., *Robert Bevan 1865-1925: A Memoir by his Son*, Studio Vista, London, 1965, another example from the edition repr. b/w pl.72;

Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.31.

From an edition of 40. This lithograph is based on an oil painting of the same subject and title dating from 1917.

£800-1,200



89

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

A LONDON CHURCH, 1924

2/45, signed in pencil (lower right), numbered in pencil (lower left), stamped with the artist's monogram, lithograph on paper

plate: 29.5cm x 35.3cm
(11.5 x 14in); sheet: 38.2 cm x 50.8cm (15in x 20in)

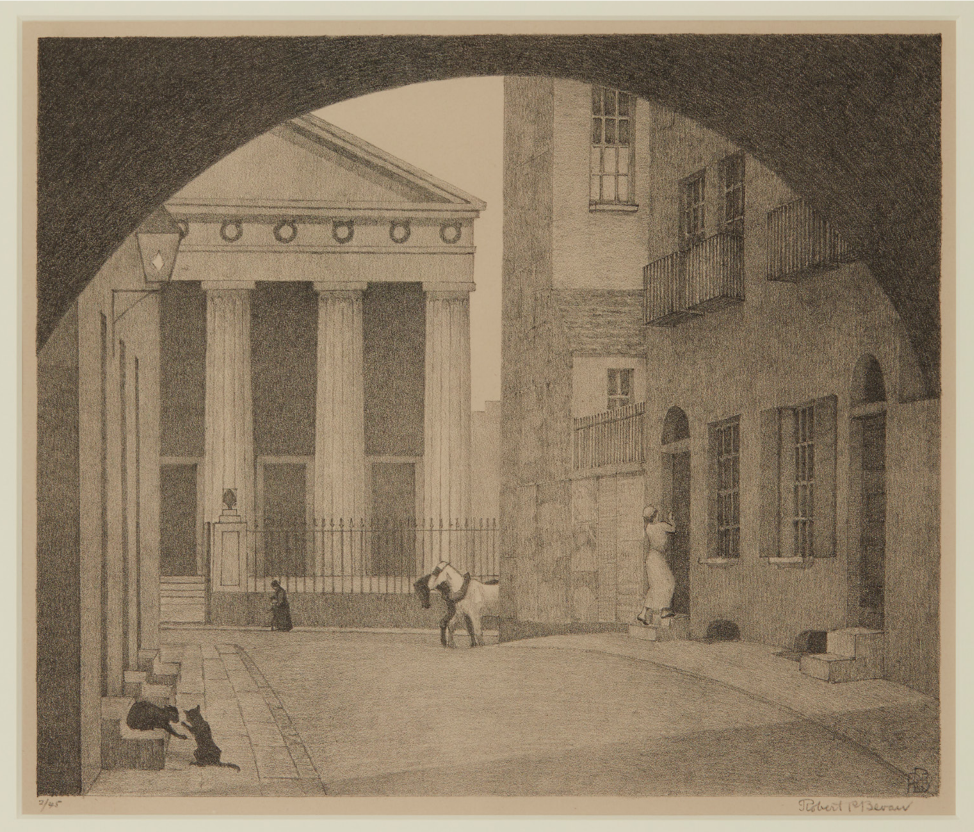
Provenance: Estate of the Artist and thence by descent to the present owner.

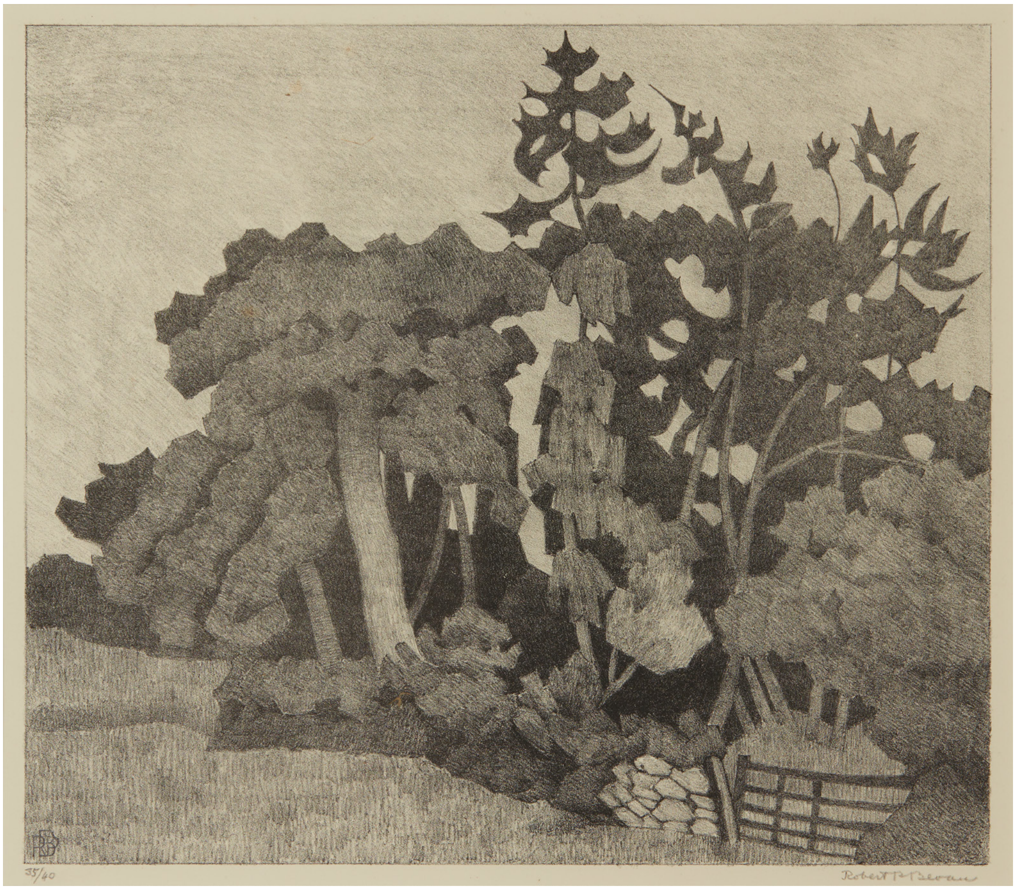
Literature: Bevan, R.A., *Robert Bevan 1865-1925: A Memoir by his Son*, Studio Vista, London 1965, another example from the edition repr. b/w pl.88;

Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.38.

From a numbered edition of forty-five. The artist's son has explained that this work depicts the church of St John the Evangelist, Waterloo Road, London, seen through a railway arch (op.cit.) It is based on an oil painting of the subject made during the winter of 1922-23, whose location is unknown.

£1,000-1,500





90

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

THE PLANTATION, 1922

35/40, signed and numbered in pencil (in the margin), stamped with the artist's monogram, lithograph on paper

plate: 30.7cm x 35.5cm (12in x 14in); sheet: 44cm x 57cm (17 1/4in x 22 1/2in)

Provenance: Estate of the Artist and thence by descent to the present owner.
Literature: Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.37.

From a numbered edition of forty. This work is based, in reverse, on an oil painting of the same title of 1919, whose location is unknown.

£1,200-1,800

91

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

HAWKRIDGE (A LONELY FARM), 1900

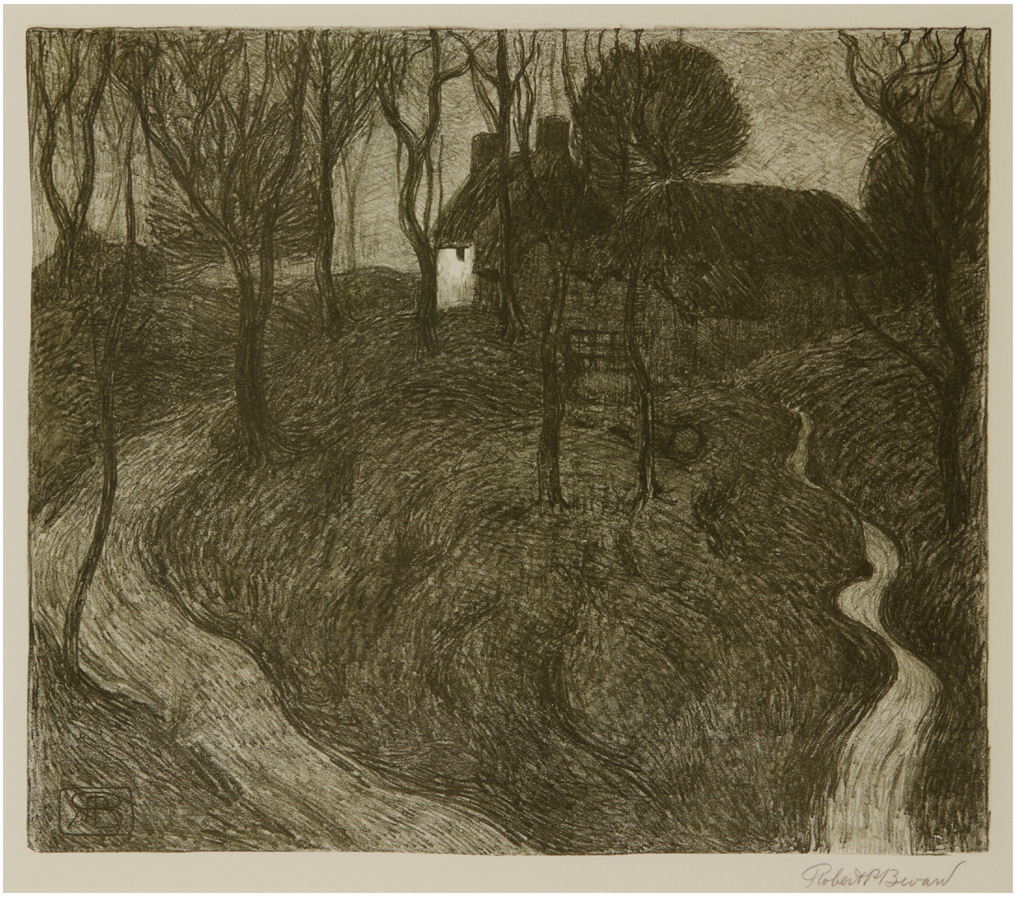
signed in pencil (lower right), stamped with the artist's monogram, lithograph on paper

plate: 34.6cm x 40.6cm (13 1/2in x 16in); sheet: 45.5cm x 58.5cm (18 x 23in)

Provenance: Estate of the Artist and thence by descent to the present owner.
Literature: Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London, 1965, another example from the edition repr. b/w no.22 (as 'Hawkridge').

Graham Dry has explained that an example of this edition was exhibited as *A Lonely Farm* in Bevan's solo exhibition at the Baillie Gallery, London in 1905 and that the accompanying catalogue stated that there were 'eighteen impressions only' of it *(op.cit.)*. According to Dry it is the largest of Bevan's lithographs.

£1,000-1,500



92

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

THE SMITHY, LUPPITT, 1920

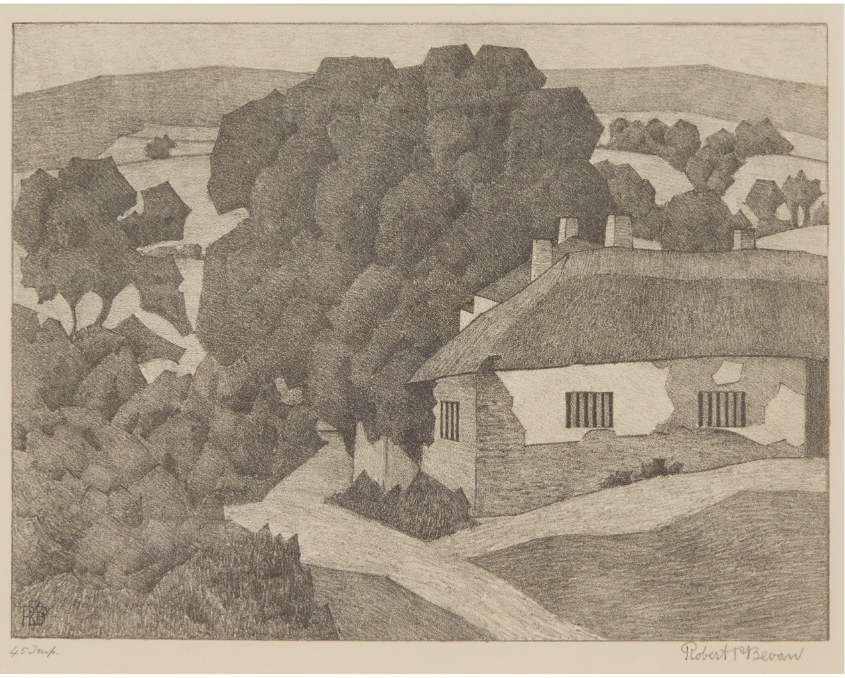
signed and inscribed '45 Imp.' in pencil (lower right and lower left), stamped with the artist's monogram, lithograph on paper

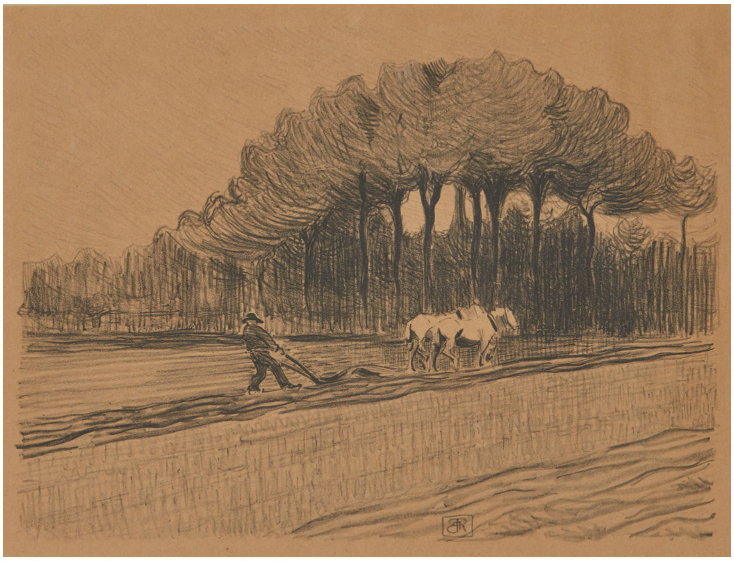
23.2cm x 31cm (9 1/4in x 12in) (plate)

Provenance: Estate of the Artist and thence by descent to the present owner.
Literature: Dry, Graham, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.28.

From an un-numbered edition of 45. This work is based in reverse, with minor variations, on an oil painting of 1920.

£800-1,200





93

ROBERT POLHILL BEVAN (BRITISH 1865-1925)

THE PLOUGH, CIRCA 1893

stamped with the artist's monogram in reverse, lithograph on buff paper

25.5cm x 34.5cm (10in x 13 5/8in) (plate)

Provenance: Estate of the Artist and thence by descent to the present owner.
Exhibited: Scottish National Gallery of Modern Art, Edinburgh, *From Sickert to Gertler: Modern British Art from Boxted House*, 15 March - 22 June 2008 (and tour to Gainsborough's House, Sudbury 4 October - 13 December 2008), listed p. 75;
Brighton Museum & Art Gallery, Brighton, *From Sickert to Gertler: Modern British Art from Boxted House*, 17 April - 12 September 2010, no cat.no.s.
Literature: R. A. Bevan, *Robert Bevan 1865-1925: A Memoir by his Son*, Studio Vista, London 1965, another example from the edition repr. b/w pl.4.
Graham Dry, *Robert Bevan 1865-1925: Catalogue Raisonné of the Lithographs and other Prints*, The Curwen Press, London 1965, another example from the edition repr. b/w no.7.

R. A. Bevan, the artist's son, has explained about this work that 'not more than half a dozen prints are known to exist' (op. cit.) Graham Dry has stated: 'Possibly no more than six proofs survive...All are...with the monogram RPB in reverse.' (op.cit.)

£800-1,200

94

HAROLD GILMAN (BRITISH 1876-1919) AND CHARLES GINNER A.R.A. (BRITISH 1878-1952)

PAINTINGS AND DRAWINGS BY HAROLD GILMAN AND CHARLES GINNER IN THE COLLECTION OF EDWARD LE BAS

London: Fairfax Hall, 1965. First edition, one of 105 numbered sets only, comprising title-leaf with (limitation statement verso) and 36 mounted colour prints after paintings by Gilman or Ginner, all loose as issued in original green crushed half morocco portfolio, complete with accompanying text volume (4to, original green crushed quarter morocco, housed in recess to portfolio inside front cover)

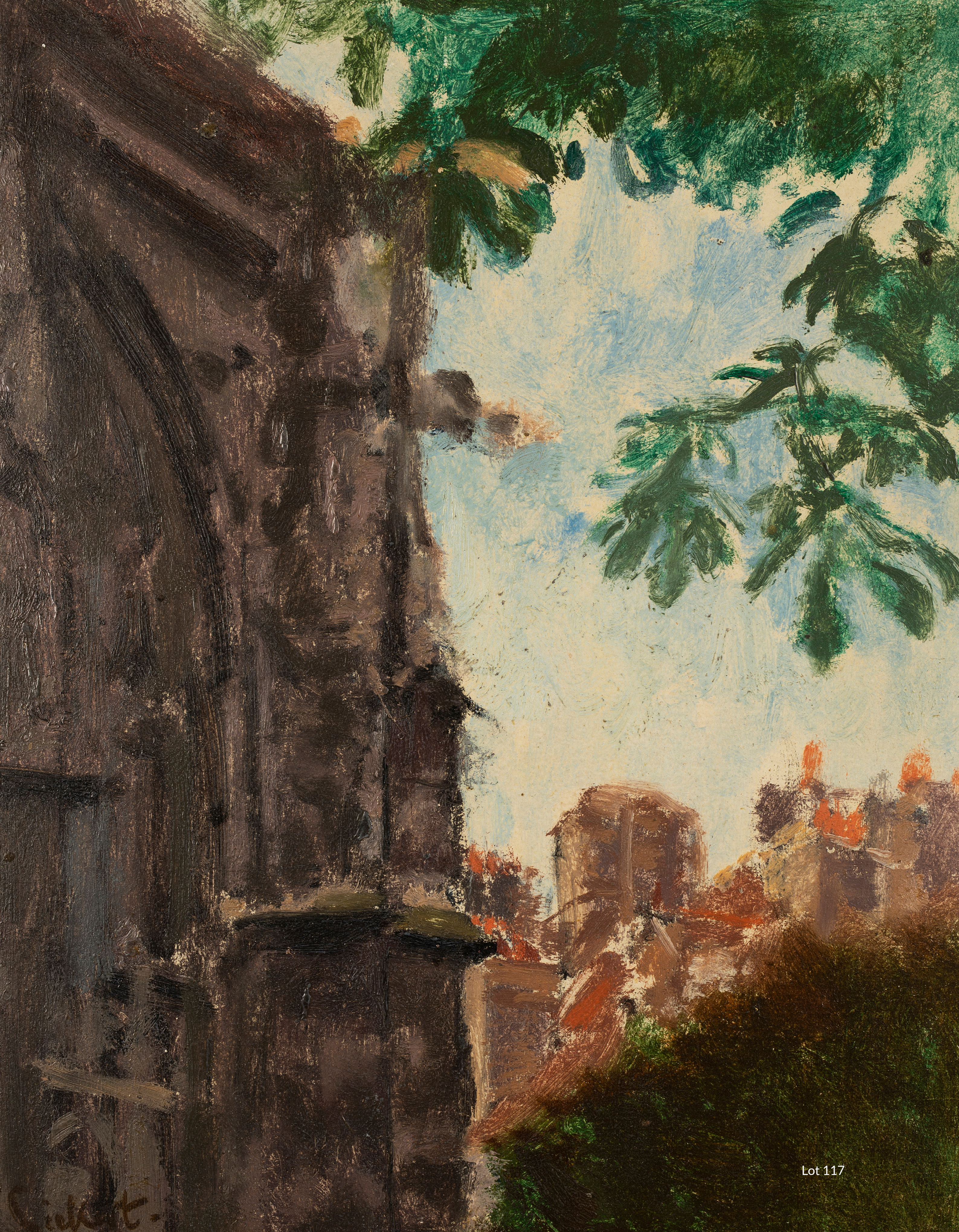
mount dimensions 55cm x 40.5cm (print dimensions vary)

Provenance: Robert Alexander and Natalie Bevan, Boxted House, Boxted, Essex and thence by descent to the present owner.

Robert Bevan, Harold Gilman and Charles Ginner were all members of the Camden Town, London and Cumberland Market Groups active in London from 1911. The artist Edward Le Bas (1904-66) became financially independent after his father's death and from the late 1930s was an enthusiastic and generous collector. He became good friends wtih Ginner and was elected to the London Group himself in 1942. This portfolio celebrates the works he acquired by Gilman and Ginner, some of which were included in the exhibition *A Painter's Collection*, held at the Royal Academy of Arts, London in 1963.

Images are available to view on www.lyonandturnbull.com

£150-200



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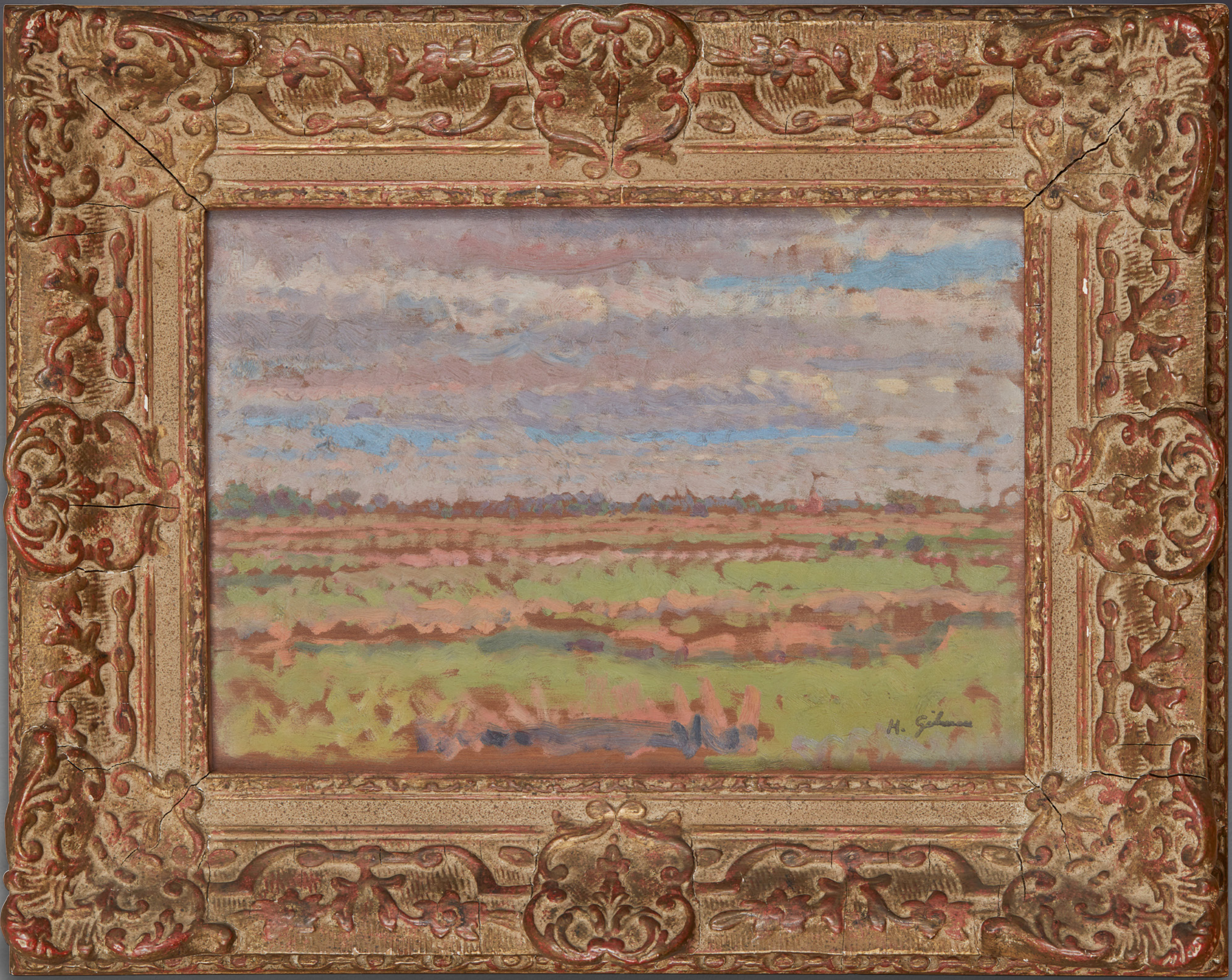


95

HAROLD GILMAN (BRITISH 1876-1919)
ROMNEY MARSH, CIRCA 1910

signed (lower right), oil on board

25cm x 35.5cm (9 3/4in x 14in)

Provenance: Alex Reid & Lefevre Ltd., London;
Frank Aldous Girling, Lawford, Essex;
Robert Alexander and Natalie Bevan, Boxted House, Boxted, Essex
and thence by descent to the present owner..

Exhibited: Tate Britain, London, *Modern Painters: The Camden Town Group*, 13 February - 4 May 2008, p. 154, no. 82 (illustrated).

£4,000-6,000

Harold Gilman was born in Rode, Somerset. In 1890 he moved with his family to Romney Marsh, Kent, where he lived until 1908. He trained at the Slade School of Fine Art, London and, after meeting Walter Sickert in 1907, became a founder member of the Fitzroy Street, Camden Town and London Groups. Robert Upstone has explained about this work: 'Gilman made a sequence of studies of Romney Marsh between about 1909 and 1912...The landscape is expressed by strictly modulating the paint in a series of broken dabs of heightened colour that lend it visual interest and these touches of paint also suit perfectly the scrubby terrain's character. Painted on board, it is just possible that Gilman painted this before the subject, although his usual practice was to work from drawings. The picture was acquired by Gilman's fellow Camden Town painter Robert Bevan.' (*Modern Painters: The Camden Town Group*, op.cit, p.154)

96 §

GERALD FESTUS KELLY K.C.V.O., P.R.A., R.H.A., H.R.S.A. (BRITISH 1879-1972)

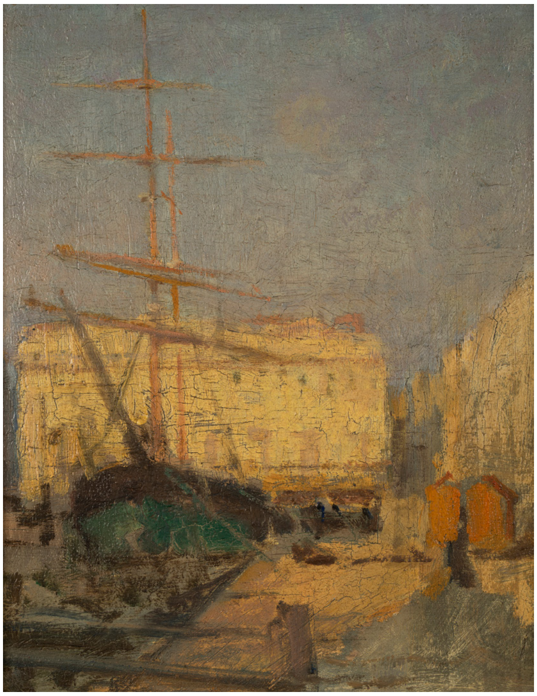
VIEUX PORT, MARSEILLES, 1908

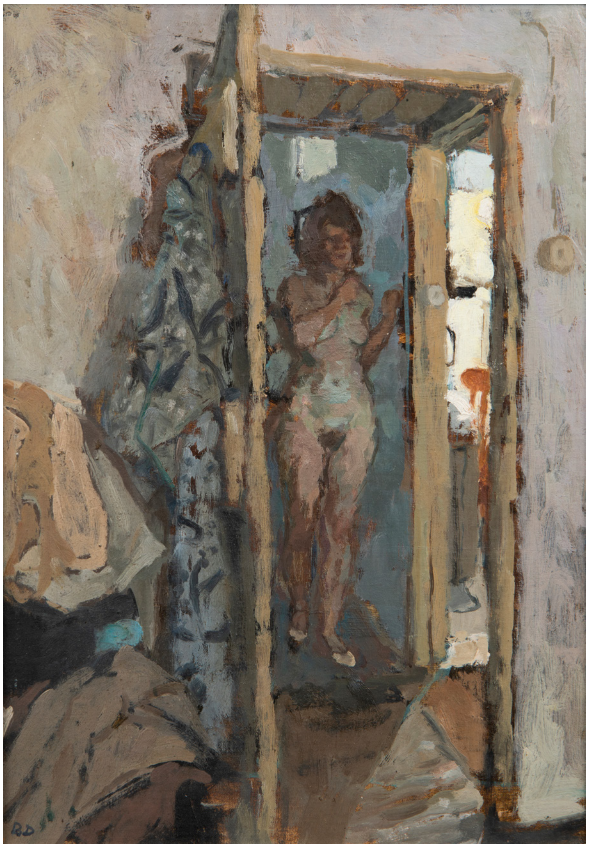
inscribed (to reverse), oil on board

17.2cm x 14cm (6 3/4in x 5 1/2in)

Provenance: Michael Parkin Fine Art, London;
Collection of the Late Sir Richard Shepherd, MP.

£1,000-1,500





97 §

BERNARD DUNSTAN R.A. (BRITISH 1920-2017)

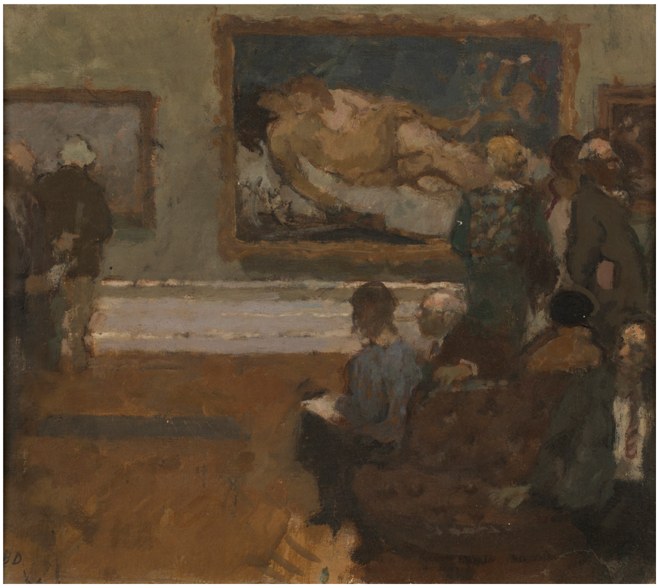
NUDE IN THE DOORWAY

initialled (lower left), oil on board

37cm x 26cm (14 1/2in x 10 1/4in)

Provenance: Waterman Fine Art Limited, London;
Private Collection, UK.

£2,000-3,000



98 §

BERNARD DUNSTAN R.A. (BRITISH 1920-2017)

THE COURBET EXHIBITION, 1978

initialled (lower left), titled and dated (to reverse), oil on board

27cm x 30.5cm (10 5/8in x 12in)

Provenance: Collection of the Late Sir Richard Shepherd, MP.

£1,000-1,500

99§

WILLIAM BROOKER (BRITISH 1918-1983)

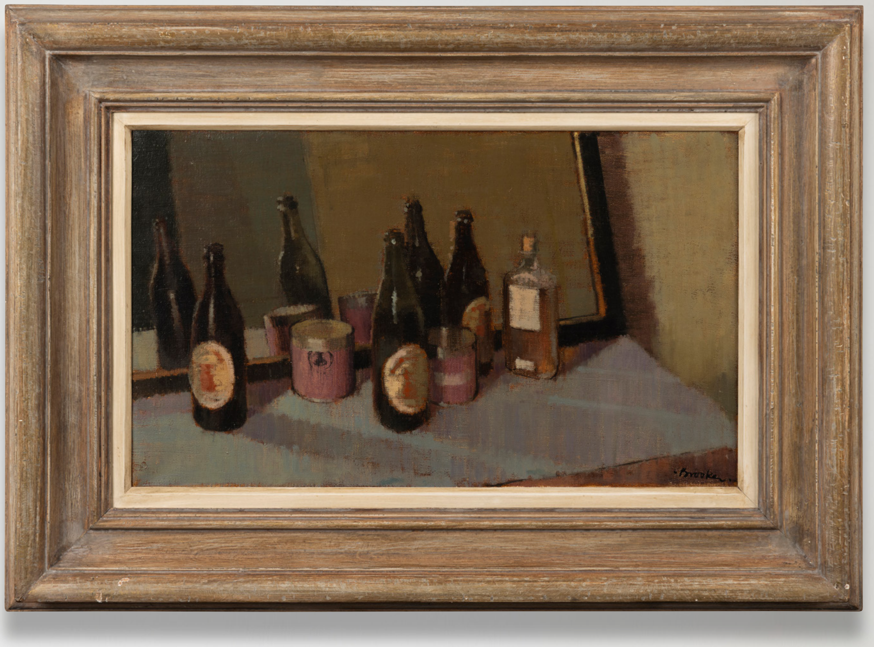
BOTTLES ON A TABLE

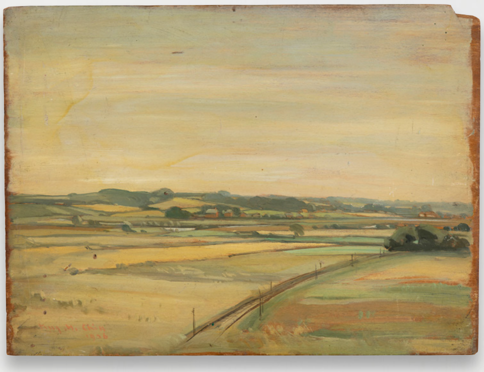
signed (lower right), oil on canvas

29cm x 50cm
(11 1/2in x 19 3/4in)

Provenance: Agnews, London, 1994;
Private Collection, London.

£2,000-3,000





100

TENG-HIOK CHIU (CHOU TING-HSU) (CHINESE 1903-1972)

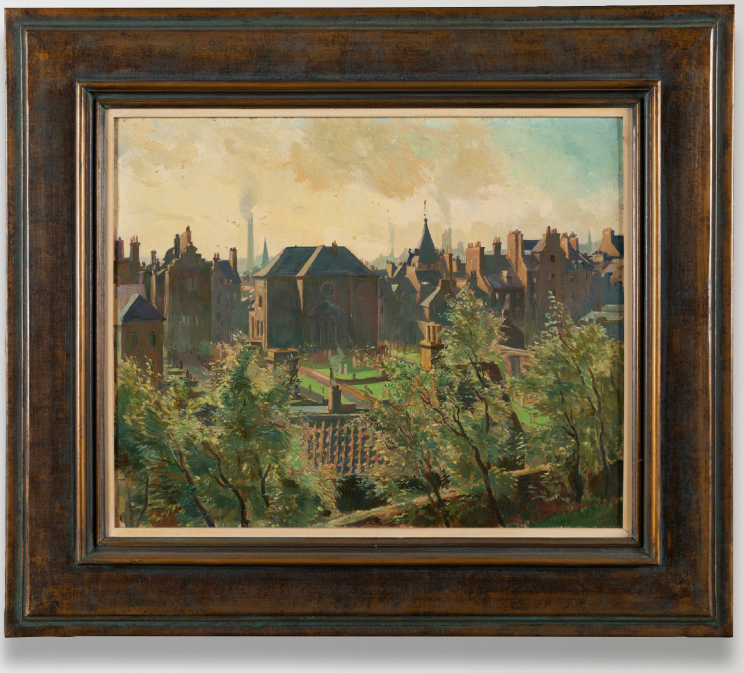
RAILROAD THROUGH FIELDS, 1926

signed and dated (lower left), oil on board

24.5cm x 33cm (9 5/8in x 13in), unframed

It has been suggested that this work could be *A Farm in Wiltshire*, which was exhibited in the First Exhibition of the New Kingston Group in June 1930.

£1,500-2,000



101§

CHARLES ERNEST CUNDALL R.A., R.W.S., R.P., N.E.A.C (BRITISH 1890-1971)

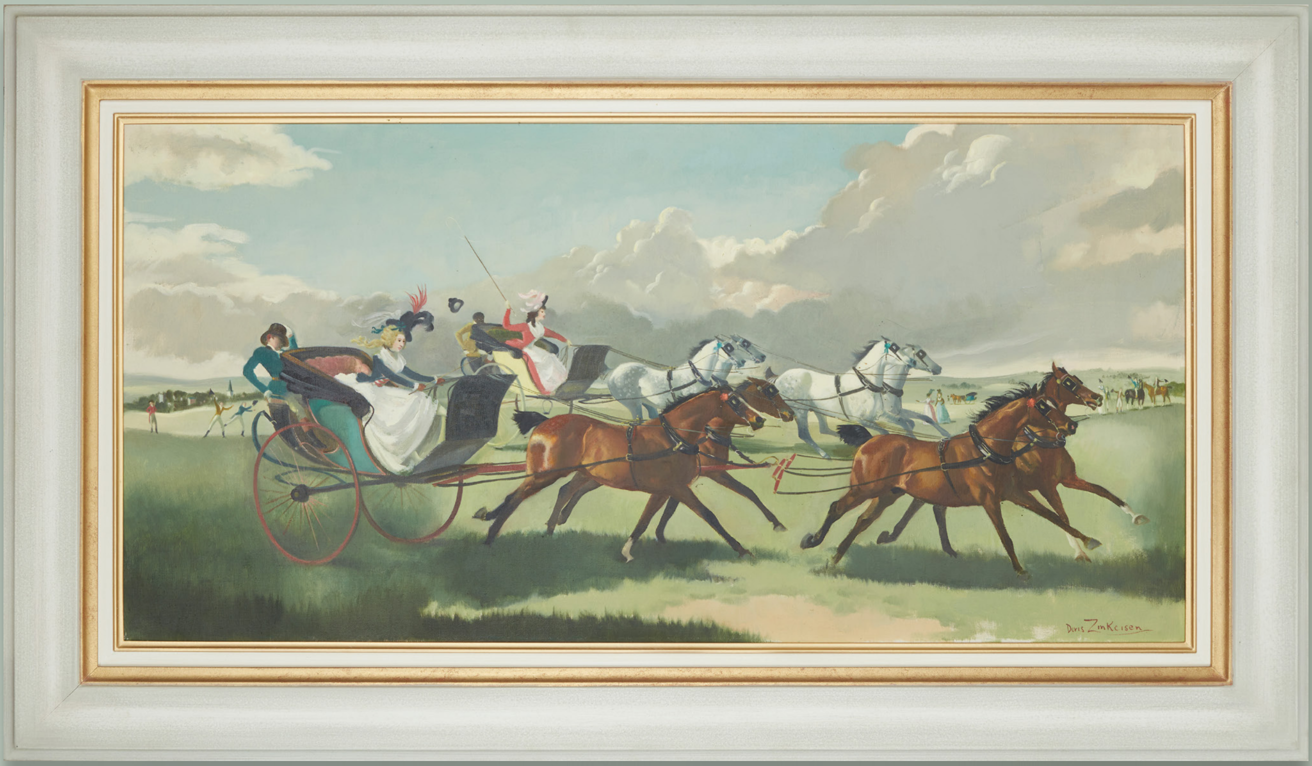
CANONGATE CHURCH, EDINBURGH, 1927

signed and dated (lower right), oil on board

36cm x 45cm (14 1/4in x 17 3/4in)

Provenance: Collection of the Late Sir Richard Shepherd, MP.

£700-1,000



102 §

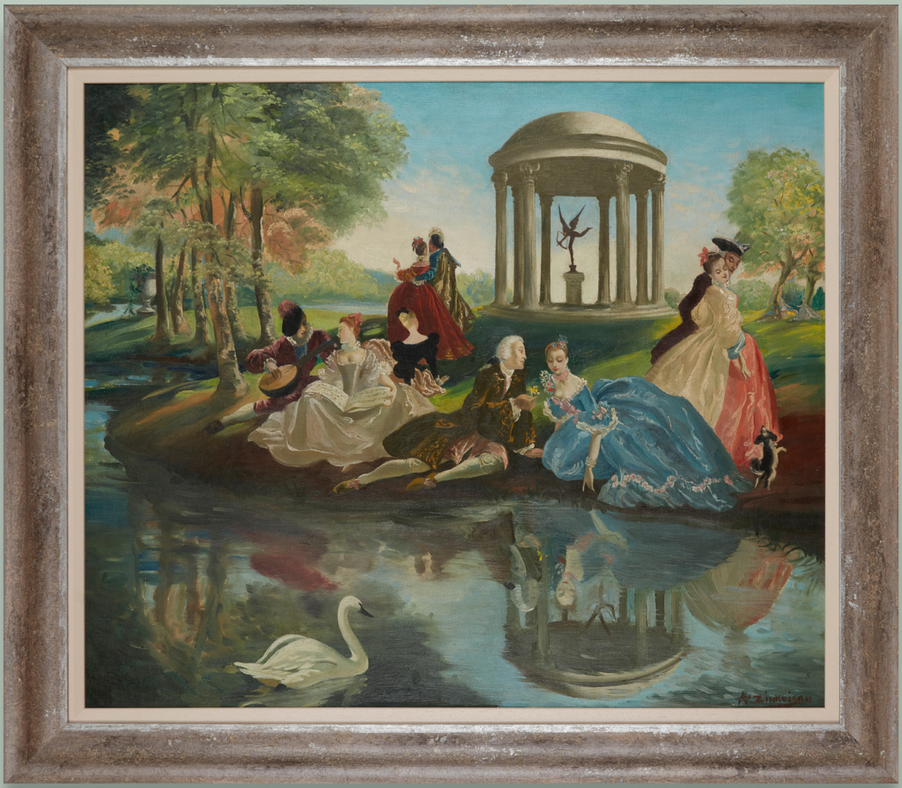
DORIS CLARE ZINKEISEN (BRITISH 1898-1990)

THE DRIVING MATCH BETWEEN LADY LADE AND MRS HODGES

signed (lower right), oil on canvas

50cm x 100.5cm (19 3/4in x 39 1/2in)

£2,000-3,000



103 §

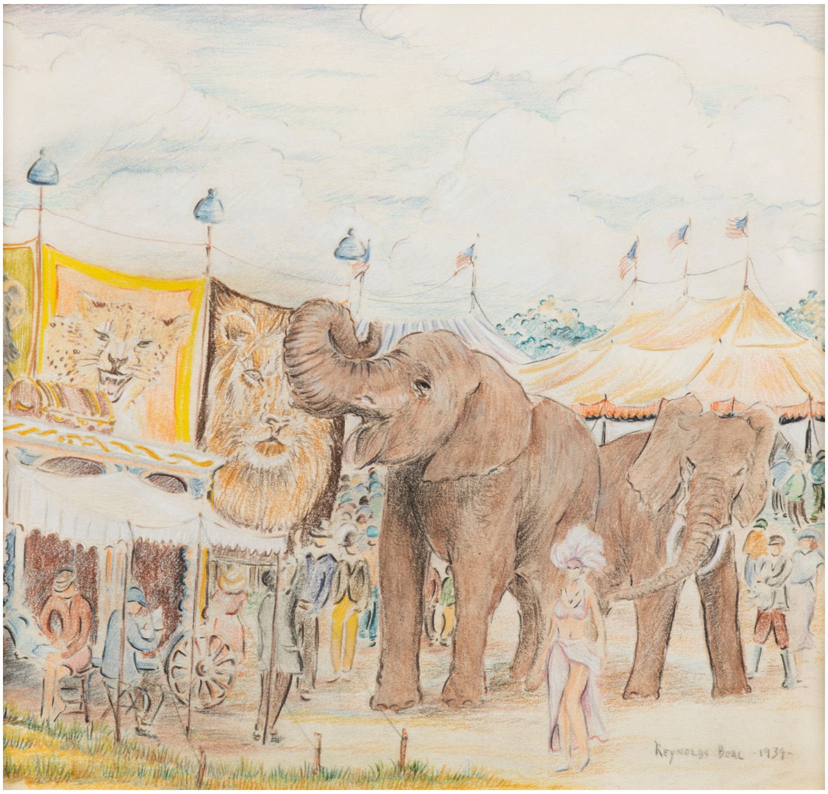
ANNA ZINKEISEN (BRITISH 1901-1976)

FÊTE CHAMPETRE

signed (lower right), oil on canvas

62cm x 74.5cm (24 1/2in x 29 1/2in)

£1,000-1,500



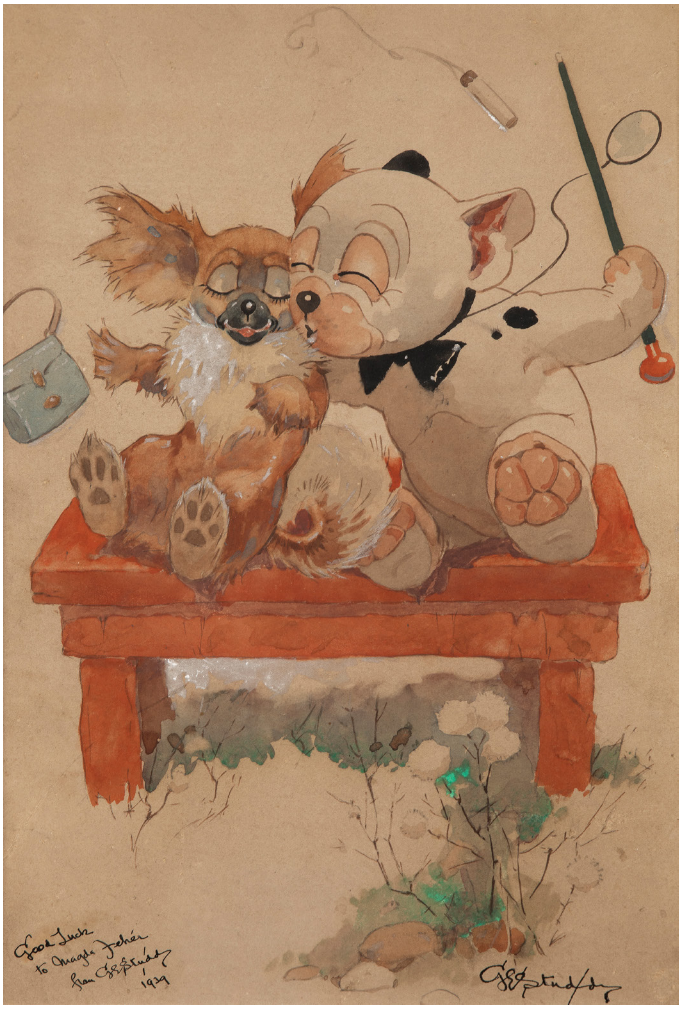
104

REYNOLDS BEAL
(AMERICAN 1867-1951)
THE CIRCUS, 1939

signed and dated in pencil (lower right), crayon on paper

34.5cm x 38cm (13 1/2in x 15in)

£800-1,200



105

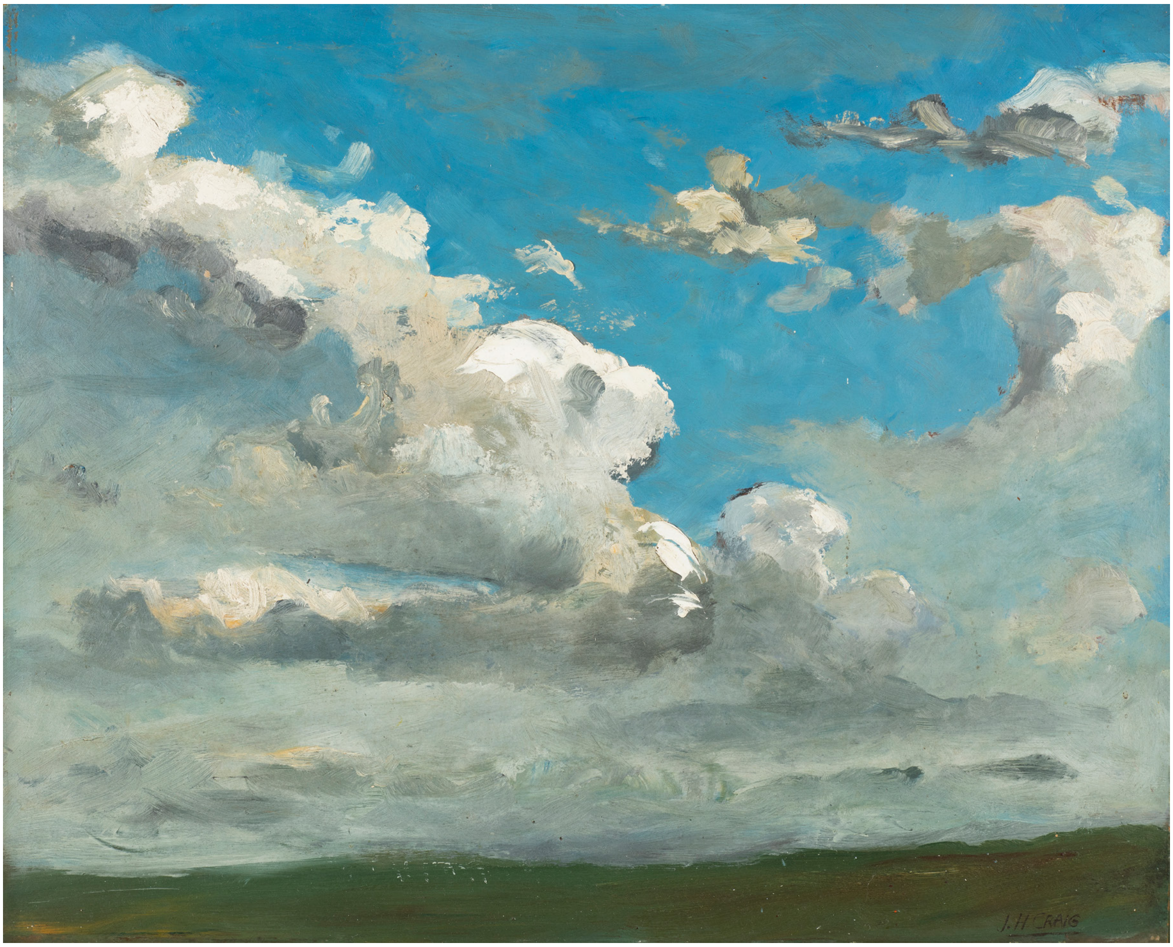
GEORGE ERNEST STUDDY
(BRITISH 1878-1948)
LOVE-STRUCK BONZO

signed and inscribed 'Good Luck to Magda Feher from GE Studdy 1939' in ink, watercolour and body colour

35.5cm x 24cm (14in x 9 1/2in)

Provenance: Chris Beetles Limited, London;
Private Collection, London.

£800-1,200



106

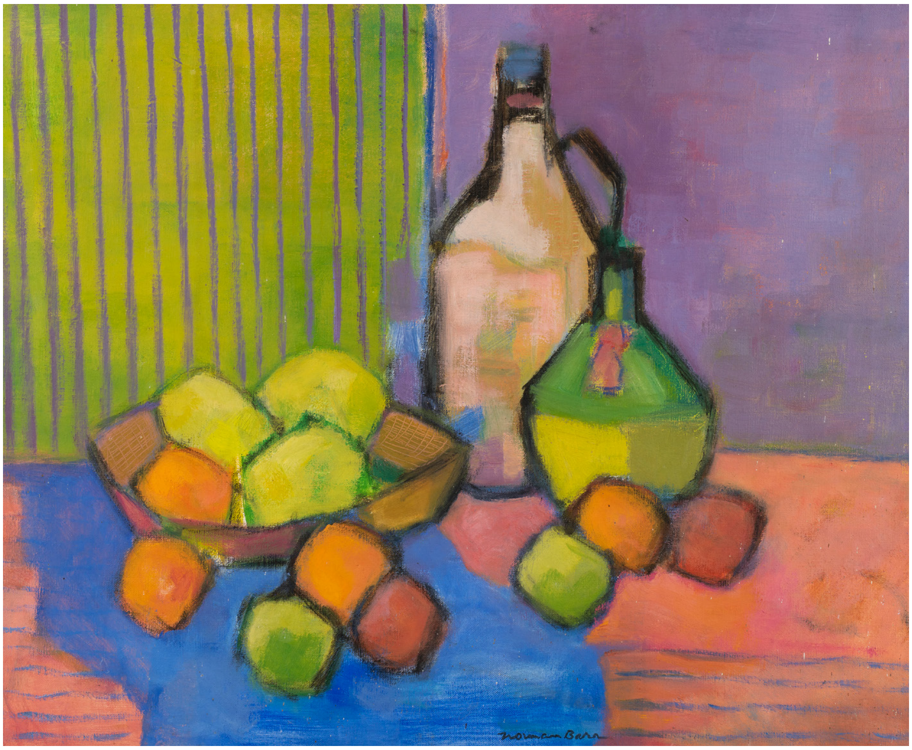
JAMES HUMBERT CRAIG (IRISH 1877-1944)

CLOUD FORMATION

signed (lower right), oil on board

50cm x 61cm (19 3/4in x 24in)

£2,000-3,000



107

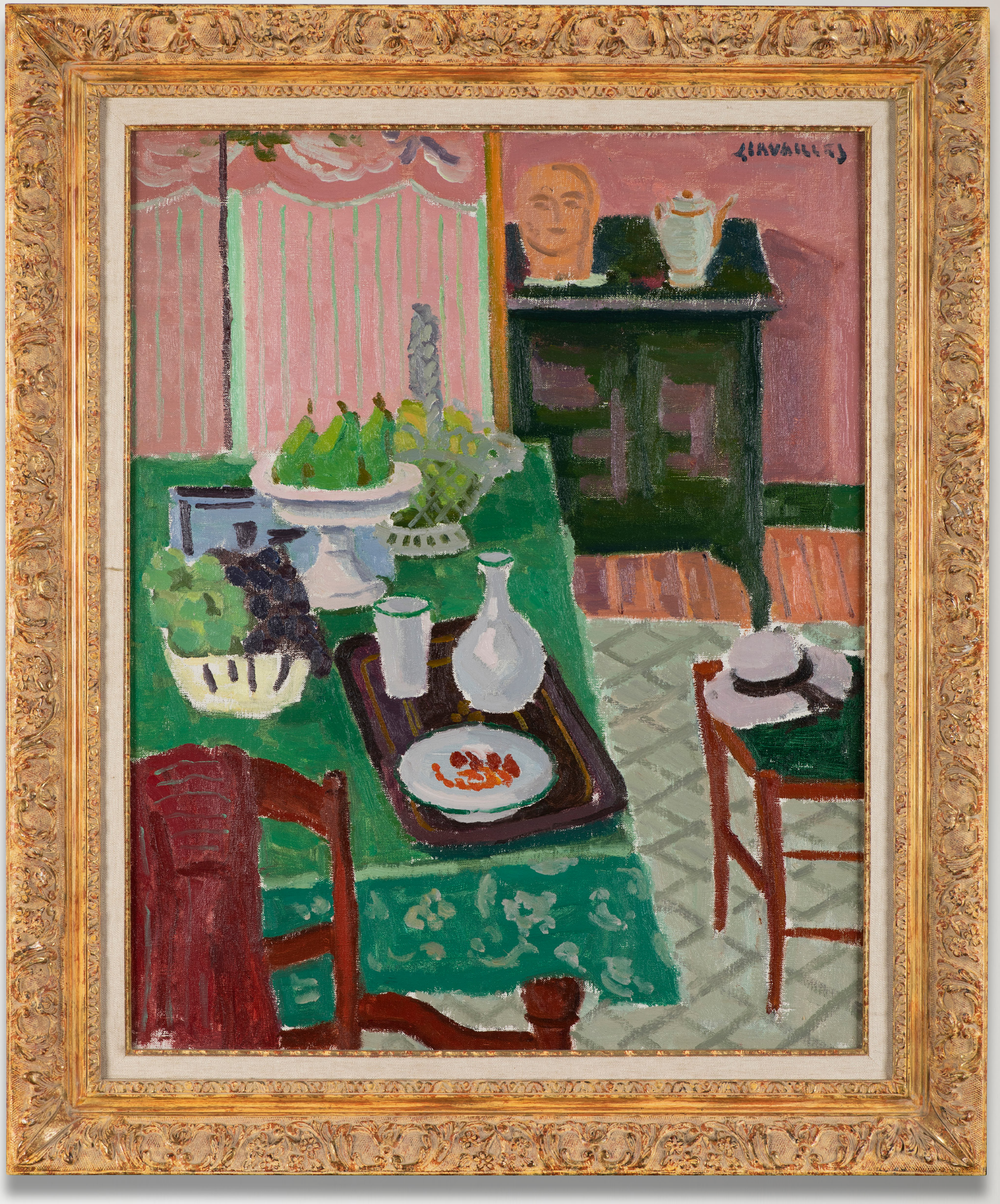
NORMAN BARR (AMERICAN 1908-1994)

BOTTLES AND FRUIT

signed (lower right), oil on canvas

61cm x 76cm (24in x 29 7/8in)

£400-600



108 §

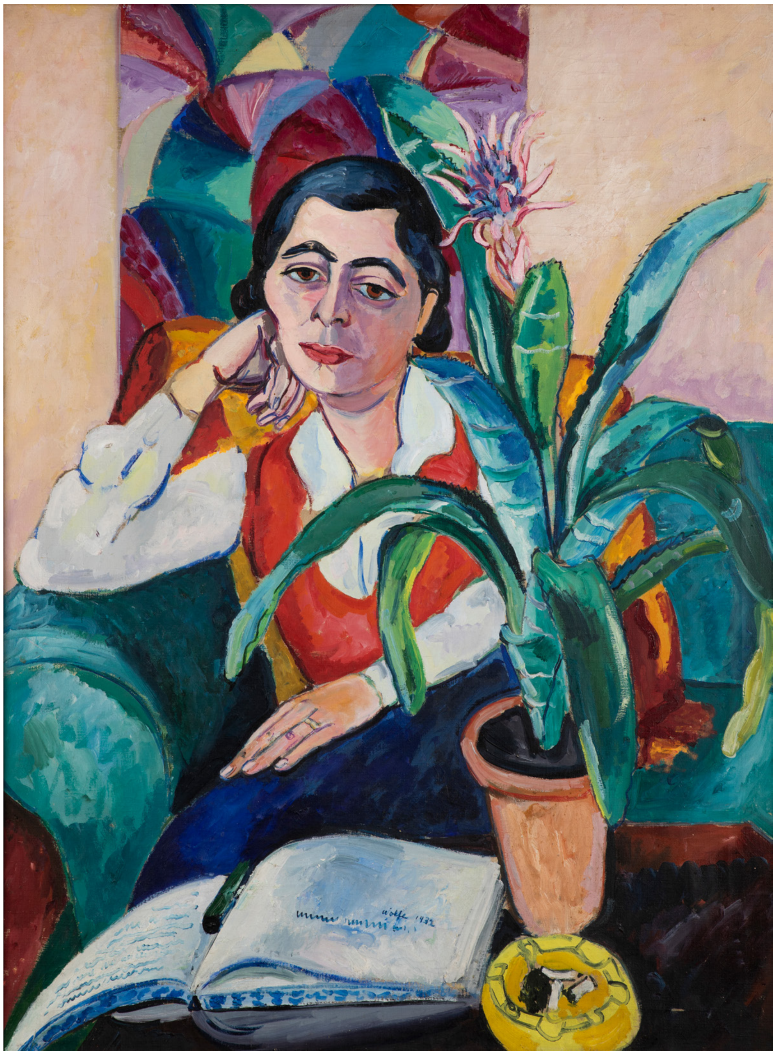
JEAN JULES LOUIS CAVAILLES (FRENCH 1901-1977)

INTERIOR

signed (upper right), and inscribed 'CAVAILLES / 4 square Desnouettes / Paris XV' (to reverse), oil on canvas

79.5cm x 63cm (31 1/4in x 24 3/4in)

£5,000-7,000



109 §

EDWARD WOLFE R.A.
(SOUTH AFRICAN / BRITISH 1897-1982)
PORTRAIT OF A LADY, PURPORTEDLY CHARLOTTE HALDANE, 1932

signed and dated (lower right), oil on canvas

101cm x 75.5cm (39 3/4in x 29 3/4in)

Literature: Russell-Taylor, John, *Edward Wolfe*, Trefoil Books, London, 1986, p.126, no.107 (illustrated) as 'Portrait of a woman'.

Charlotte Haldane was a British feminist author whose work included *Man's World* (1926) and *Motherhood and its Enemies* (1927). She became an advocate for divorce reform, married woman's employment and easier access to contraception.

£4,000-6,000

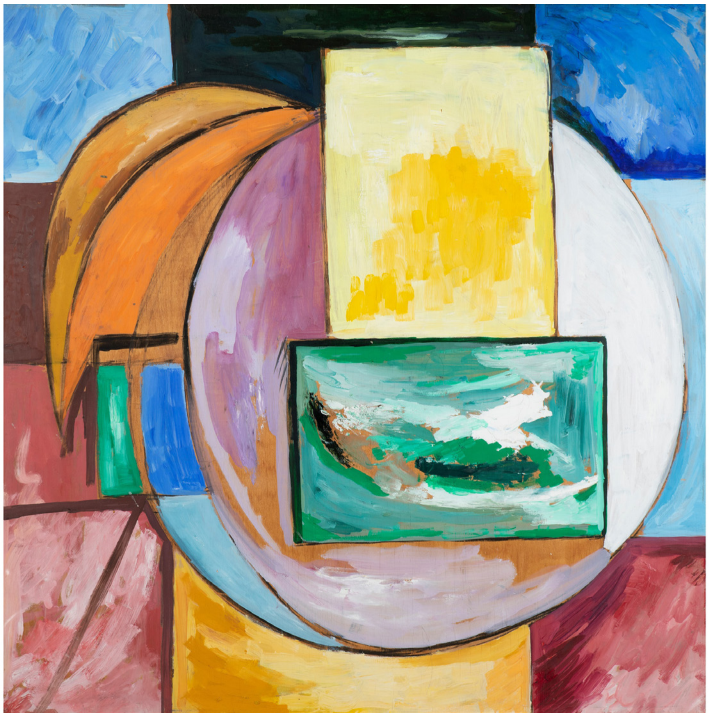
110 §

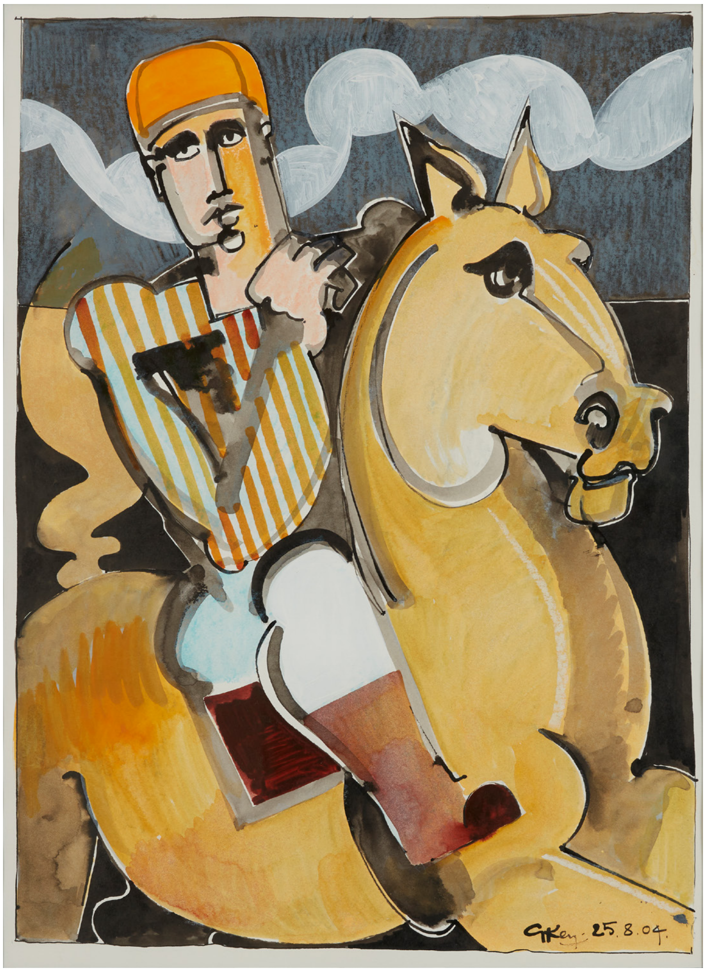
EDWARD WOLFE R.A.
(SOUTH AFRICAN / BRITISH 1897-1982)
ABSTRACT

oil on board

90cm x 90cm (35 1/2in x 35 1/2in)

£2,000-3,000





111§

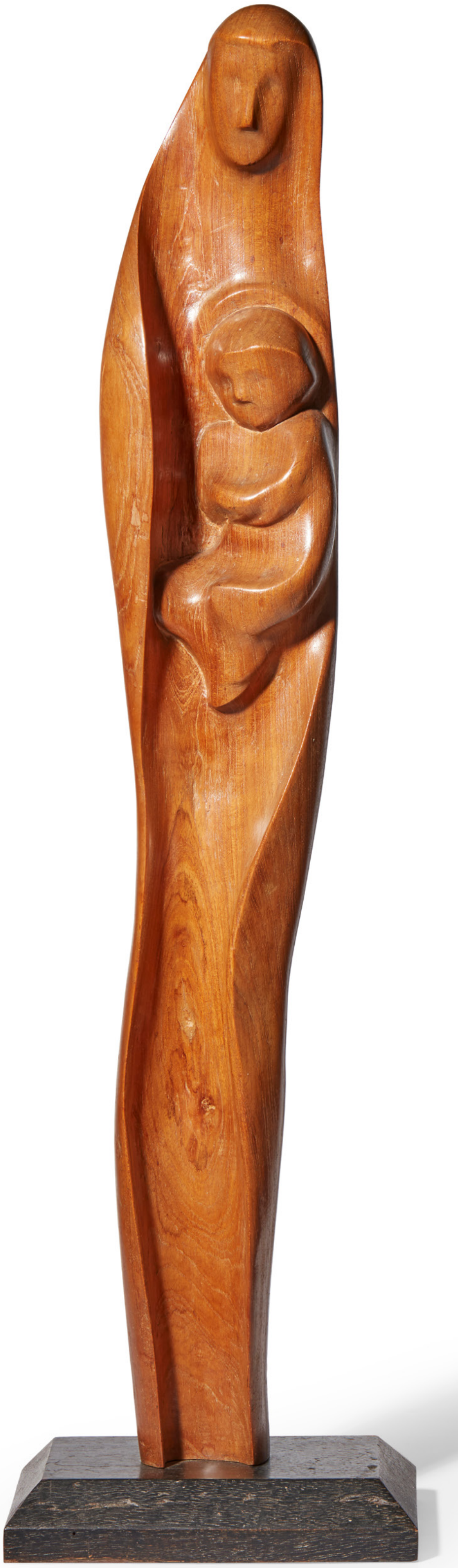
GEOFFREY KEY (BRITISH 1941-)

RIDER WITH STRIPED SILKS, 2004

signed and dated '25.08.04' (lower right), mixed media on paper

54cm x 39.5cm (21 1/4in x 15 1/2in)

£2,000-3,000



112

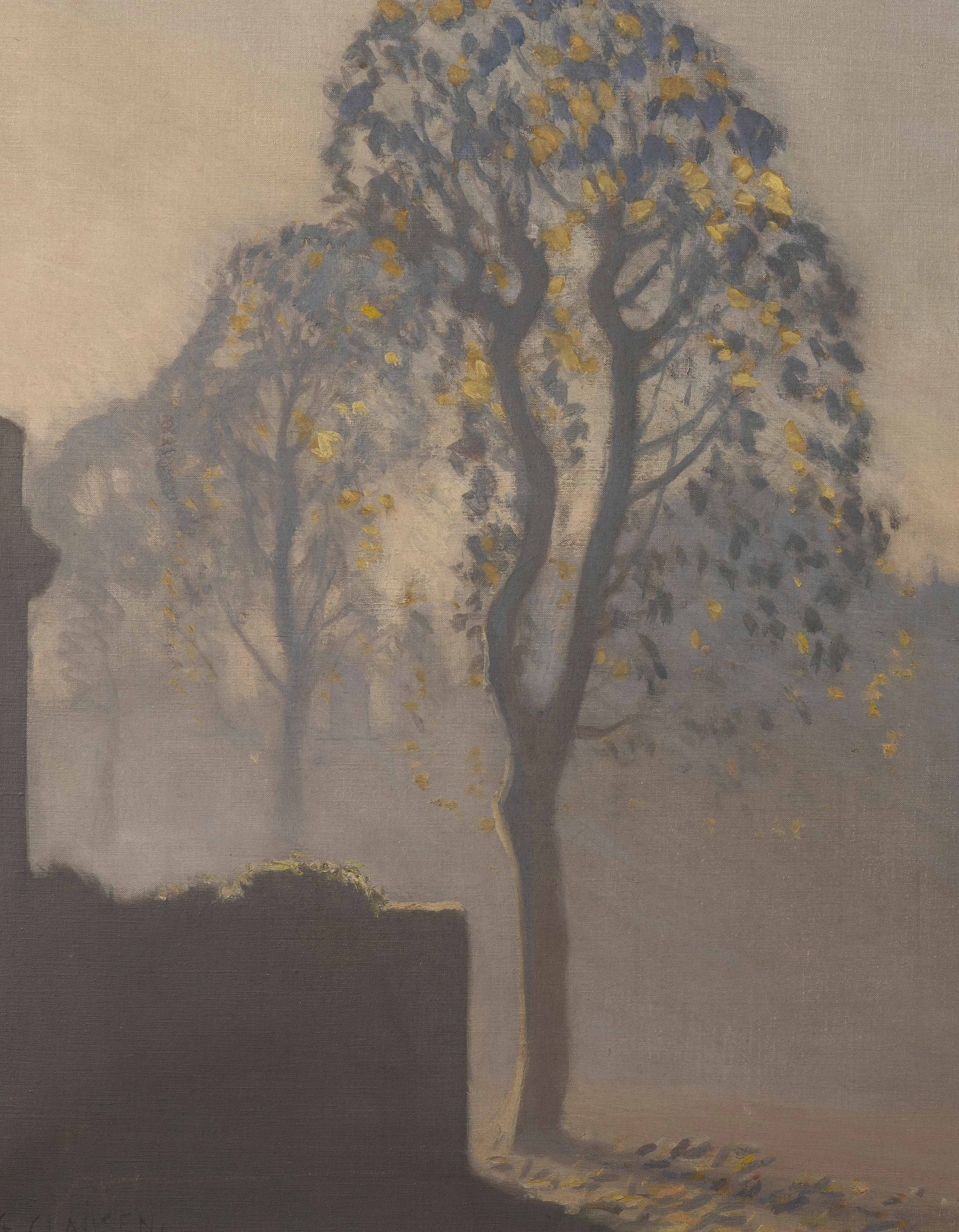
APPUKUTTAN ACHARY (INDIAN 1925-1997)

MADONNA AND CHILD

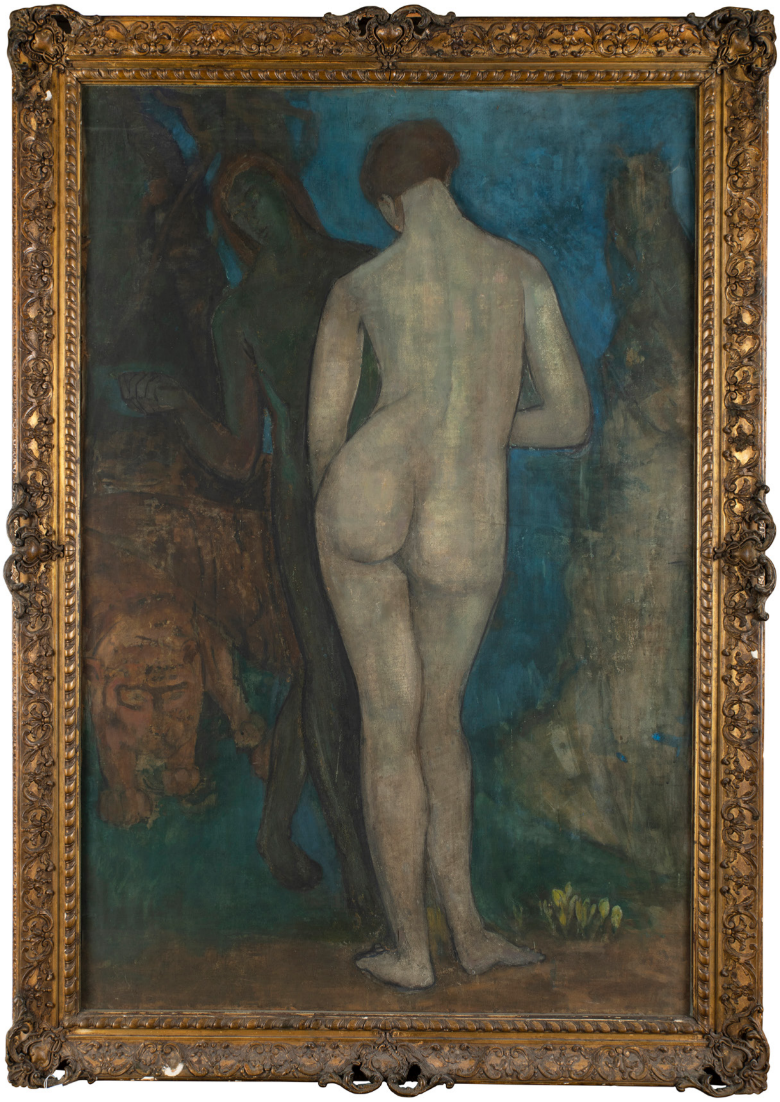
incised with initials (to base), hardwood carving affixed to a wooden plinth

60cm x 10cm x 6cm (23 1/2in x 4in x 2 1/2in) excluding plinth

£1,000-1,500


CLAUSEN

Left
Lot 118 [detail]



113

DAME ETHEL WALKER A.R.A. (BRITISH 1861-1951)

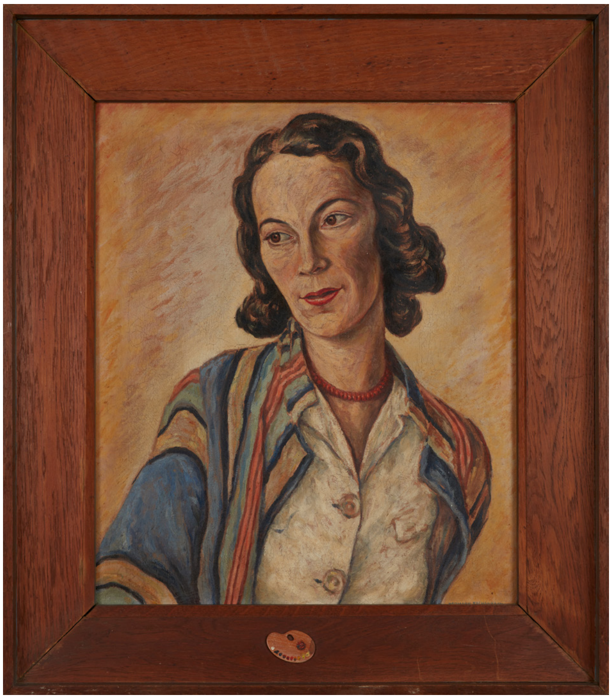
THE FAUN AND WOMEN IN THE FOREST

partial paper label with inscription (to reverse), oil on paper laid on canvas

136cm x 89cm (53 1/2in x 35in)

Provenance: Collection of the Late Sir Richard Shepherd, MP.

£1,500-2,000



114§

HERMANN ISRAEL FECHENBACH (GERMAN 1897-1986)

PORTRAIT OF MRS ESME ABLETT

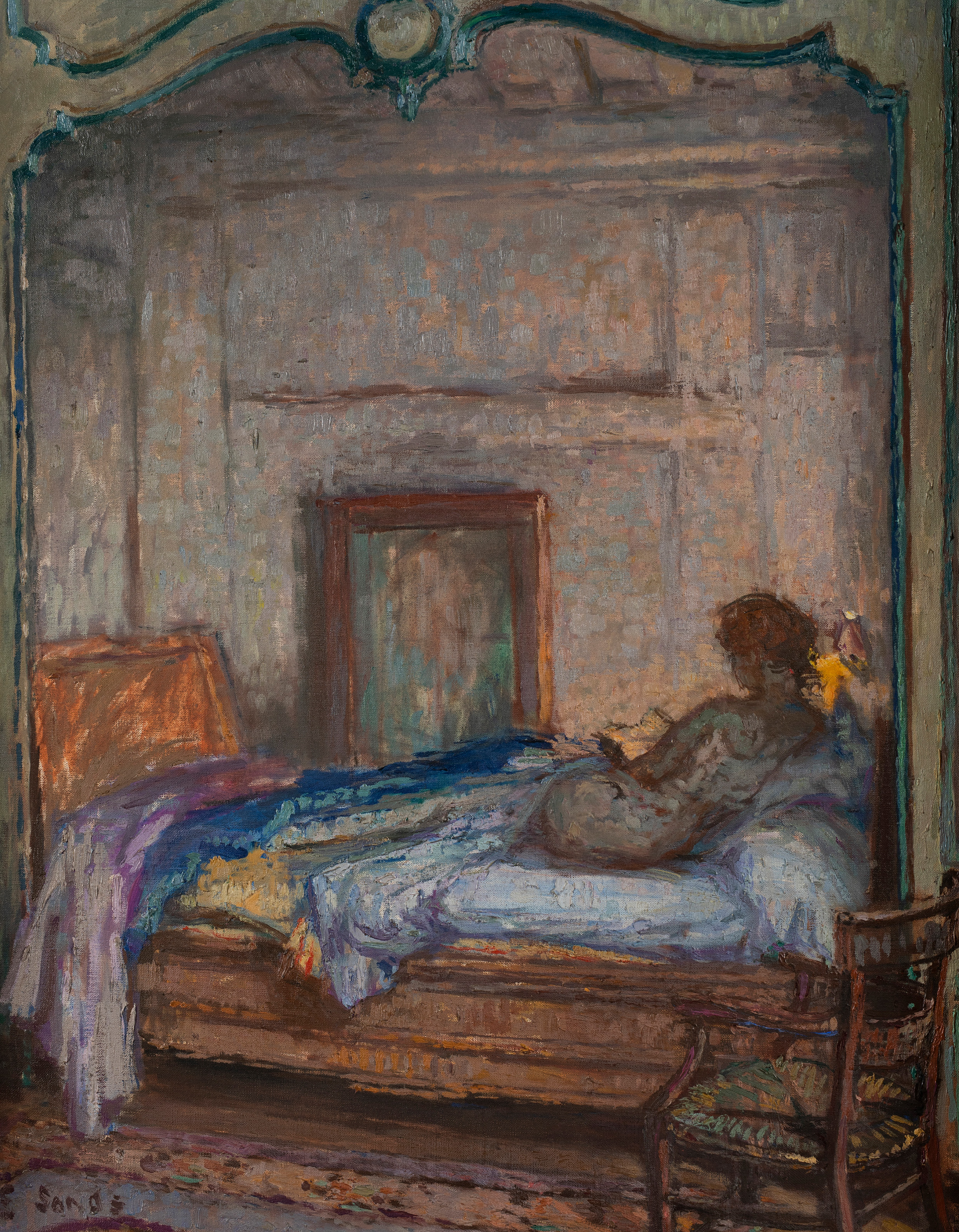
signed (lower right), oil on canvas

59cm x 49cm (23 1/4in x 19 1/4in)

Provenance: Commissioned from the artist by the sitter's husband, by whom given to the present owner.

Fechenbach studied at the Academies of Art in Stuttgart, Munich, Florence and Vienna between 1919 and 1926. In 1939, fleeing the outbreak of World War Two, the painter emigrated to Buckinghamshire in England, where he continued to paint until his death. This portrait was executed in Oxfordshire.

£1,000-1,500


Sands

115 §

ETHEL SANDS (AMERICAN/BRITISH 1873-1962)

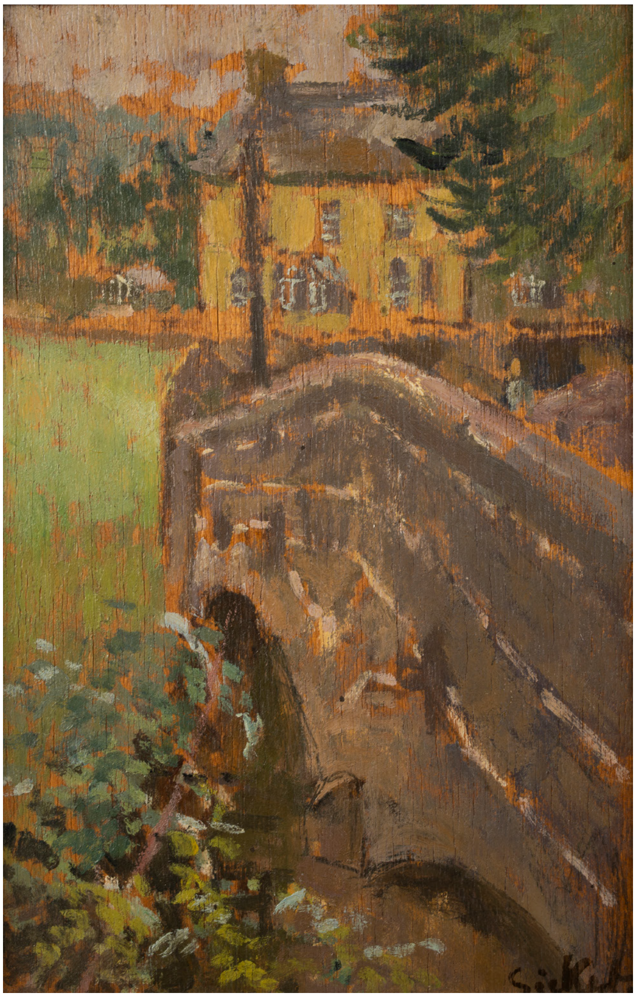
THE BOUDOIR

signed (lower left), oil on canvas

60.5cm x 49cm (23 3/4in x 19in)

Provenance: Collection of the Late Sir Richard Shepherd, MP.

£1,500-2,000



116

WALTER SICKERT A.R.A. (BRITISH 1860-1942)

THE BRIDGE, CHAGFORD

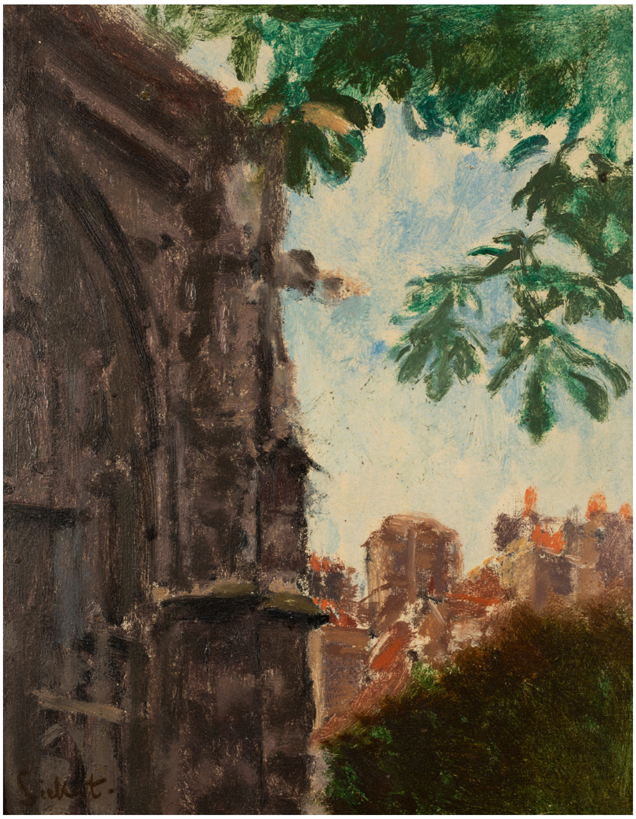
signed (lower right), oil on board

23.2cm x 15cm (9 1/8in x 5 7/8in)

Provenance: Redfern Gallery, London, 1931;
G. Howarth Esq.;
Collection of the Late Sir Richard Shepherd, MP.

Exhibited: Michael Parkin Fine Art, London, *The Artist, His Wife, His Mistress, His Friends and One Enemy*, December 1992.

£4,000-6,000



117

WALTER SICKERT A.R.A. (BRITISH 1860-1942)

CHEVET DE L'EGLISE, CIRCA 1914

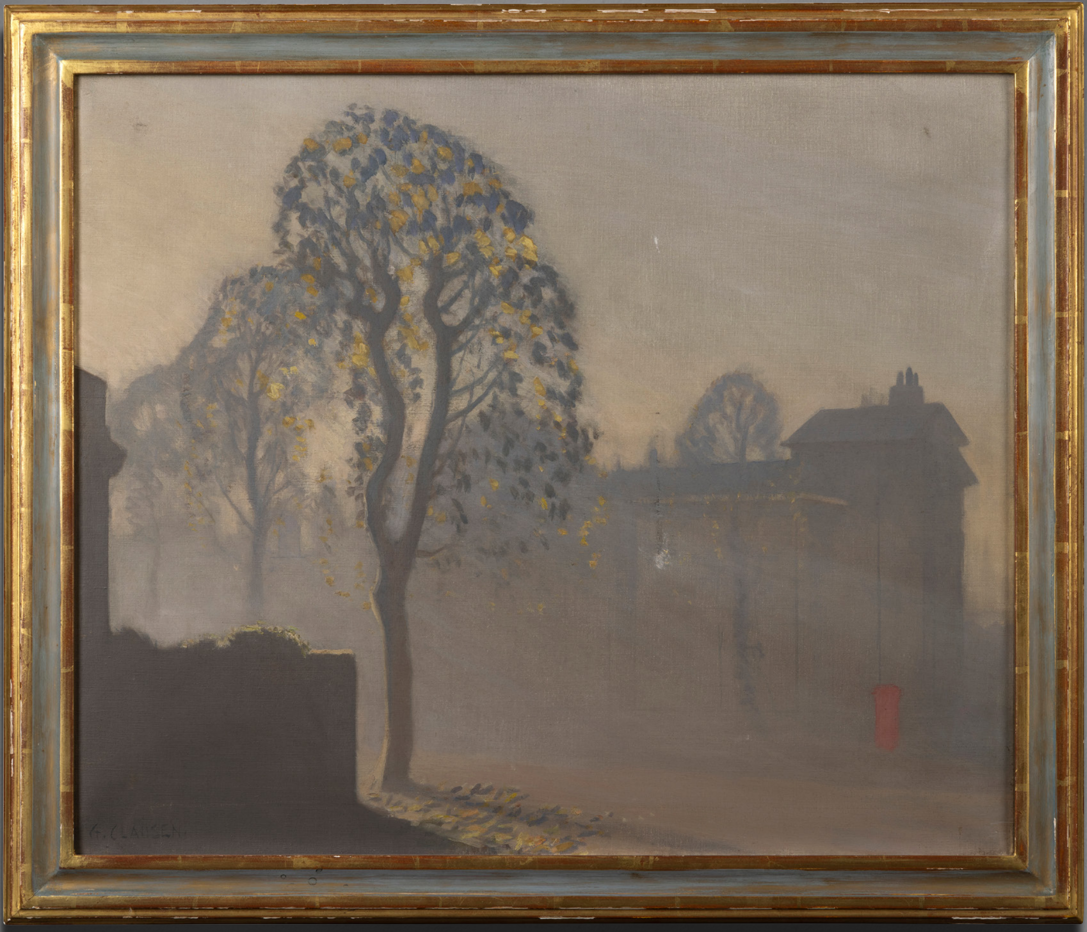
signed (lower left), oil on board

23.2cm x 18cm (9 1/8in x 7 1/8in)

Provenance: Redfern Gallery, London, 1931;
G. Howarth Esq.;
Collection of the Late Sir Richard Shepherd, MP.

Exhibited: Michael Parkin Fine Art, London, *The Artist, His Wife, His Mistress, His Friends and One Enemy*, December 1992.

£4,000-6,000



118

SIR GEORGE CLAUSEN R.A., R.W.S (BRITISH 1852-1944)

HAMILTON TERRACE, AUTUMN MORNING, 1933

signed (lower left), titled and dated (to reverse), oil on canvas

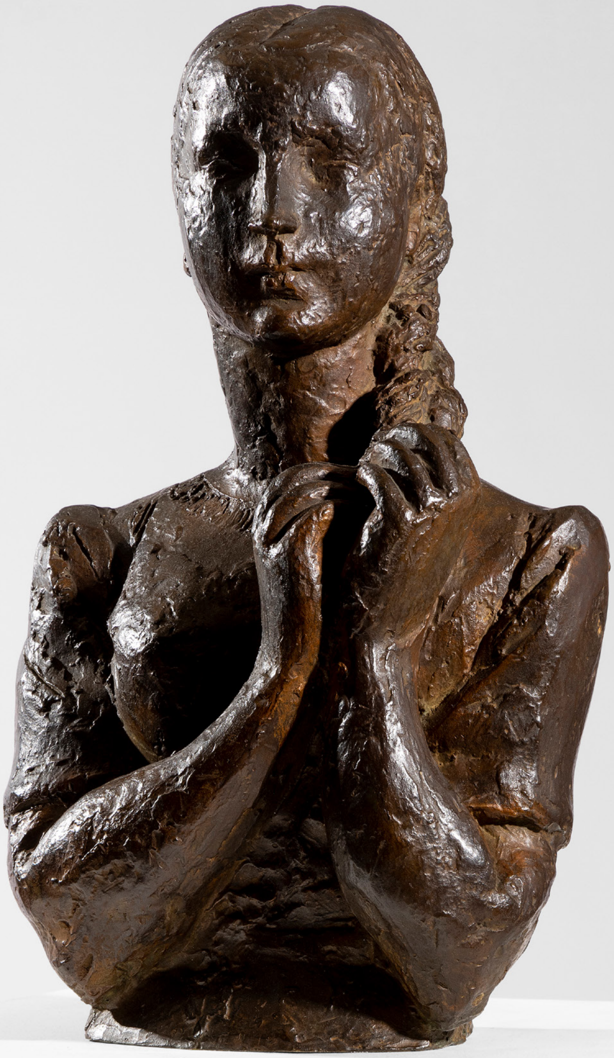
50cm x 60cm (19 3/4in x 23 5/8in)

Provenance: Spinks, London, label K24546; Collection of the Late Sir Richard Shepherd, MP.

£6,000-8,000

George Clausen was born in London in 1852. His wide-ranging training included stints at the National Art Training School, South Kensington, Antwerp Academy and later at the Académie Julian in Paris. His career began in London in the 1870s before moving to St Albans in 1881. There he had access to plentiful rural subjects, the depiction of which revealed his deep admiration for the naturalist Jules Bastien-Lepage. In 1886 Clausen was a founding member of the progressive New Art Club before a move to Essex in 1890 ushered in a new chapter of works based on country life. He was eventually appointed Professor of Painting at the Royal Academy Schools, becoming an Academician in 1908 and a Senior Academician in 1927, the year in which he received a knighthood. After serving as an Official War Artist during World War One, Clausen split his time between London and Essex. He spent World War Two living in Berkshire, where he died in 1944.

Hamilton Terrace, Autumn Morning of 1933 is an assured, mature work on the theme of early morning light for which Clausen is renowned. Hamilton Terrace in St John's Wood, London, runs in a south-easterly direction off Carlton Hill, where Clausen had a house from 1905 until his death. The source of the low seasonal light is hidden, whilst its rays cast architecture into profile and trees into shadow, except those autumnal leaves caught in golden highlights. Chiaroscuro and a muted palette create an atmospheric scene, steeped in the promise of the day to come.



> “At first I am attracted by the plastic decorative side, if you prefer, and the character... I would like my works to be as alive as life...”
>
> *Chana Orloff*

119§

CHANA ORLOFF (UKRANIAN / FRENCH 1888-1968)
JEUNE FILLE A LA NATTE [YOUNG GIRL WITH A BRAID], 1951

signed and dated ‘Ch. Orloff 51’, ‘Susse Fondeur Paris’ foundry mark, patinated bronze

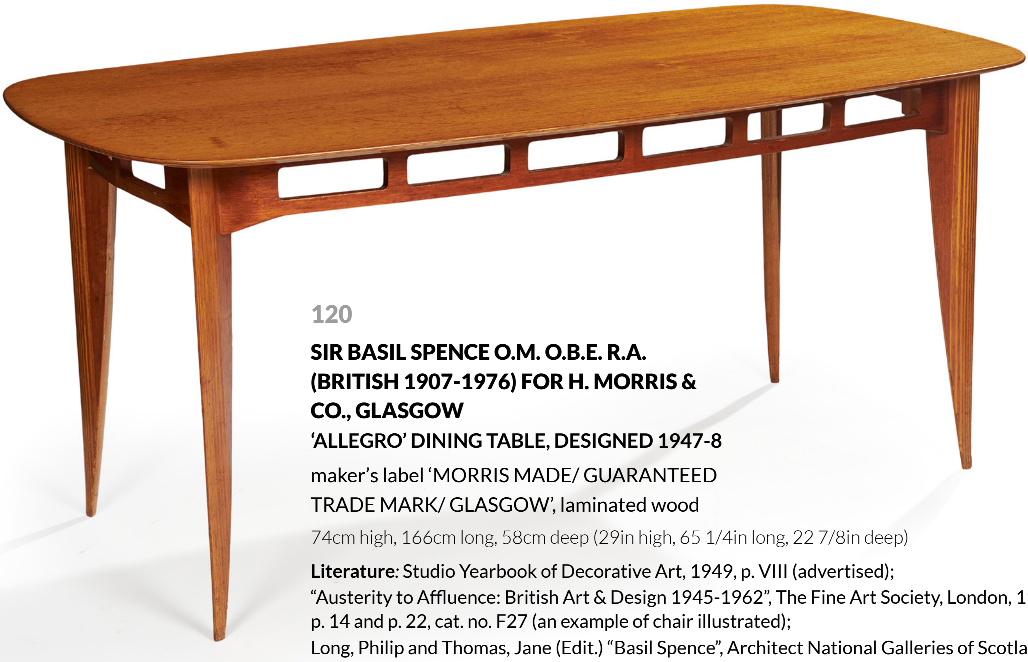
45cm high, 27.5cm wide (17 3/4in high, 10 3/4in wide)

Provenance: Christie’s, New York, *Fine 20th-century Decorative Art*, 22 March 1986, Lot 54;
Private Collection.

Literature: Felix Marchilhac, *Chana Orloff*, Paris, 1991, no.322.

£10,000-15,000

Born in Ukraine in 1888, Chana Orloff settled in Paris in 1910 becoming a naturalised citizen in 1926. She was associated with the Fauves and Cubists early in her career, and was a greatly admired and successful member of the École de Paris artists during the 1920s and 1930s. Alongside the likes of Amedeo Modigliani, Pablo Picasso, Jean Cocteau and Marc Chagall, she exhibited regularly in all the major Salons and exhibitions in Paris. She worked in a wide variety of media, sculpting primarily genre subjects and portraits of which the present model is a graceful example.



120

SIR BASIL SPENCE O.M. O.B.E. R.A. (BRITISH 1907-1976) FOR H. MORRIS & CO., GLASGOW

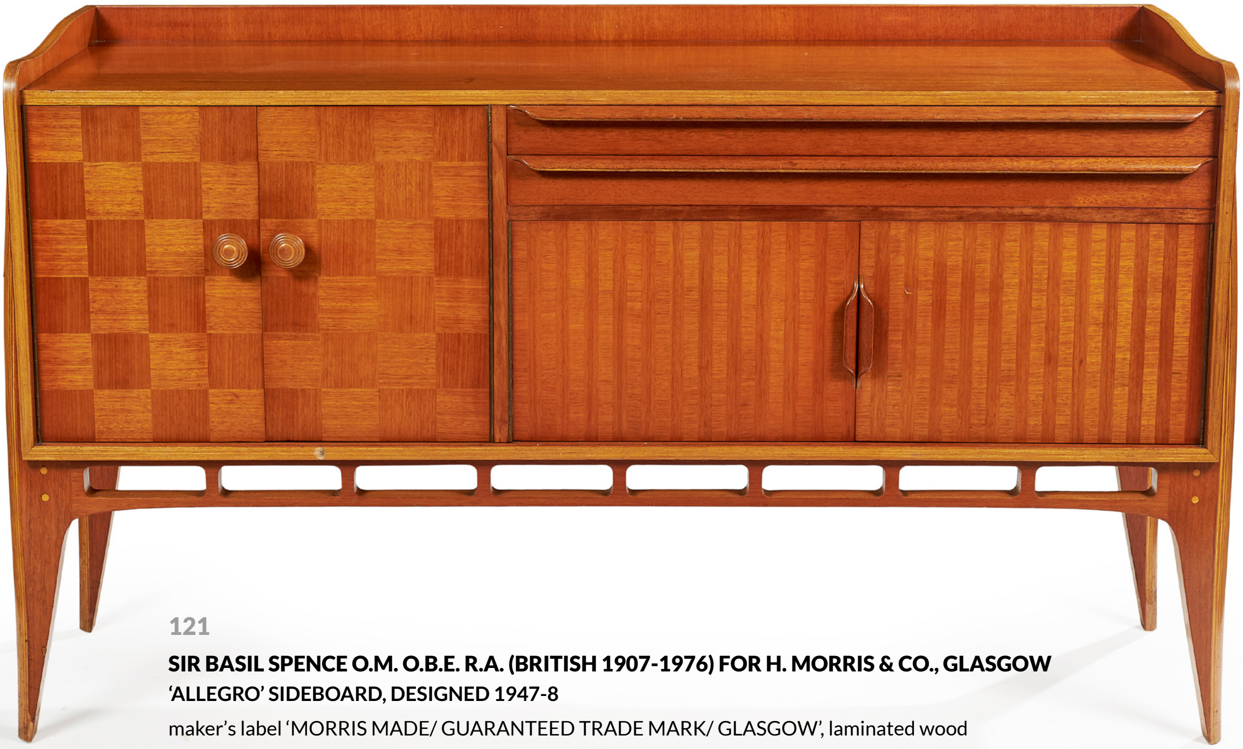
‘ALLEGRO’ DINING TABLE, DESIGNED 1947-8

maker’s label ‘MORRIS MADE/ GUARANTEED TRADE MARK/ GLASGOW’, laminated wood

74cm high, 166cm long, 58cm deep (29in high, 65 1/4in long, 22 7/8in deep)

Literature: Studio Yearbook of Decorative Art, 1949, p. VIII (advertised);
“Austerity to Affluence: British Art & Design 1945-1962”, The Fine Art Society, London, 1997, p. 14 and p. 22, cat. no. F27 (an example of chair illustrated);
Long, Philip and Thomas, Jane (Edit.) “Basil Spence”, Architect National Galleries of Scotland in Association with RCAHMS, Edinburgh 2008, p. 52 and p. 54, fig. 55 (another example illustrated).

£2,500-3,500



121

SIR BASIL SPENCE O.M. O.B.E. R.A. (BRITISH 1907-1976) FOR H. MORRIS & CO., GLASGOW

‘ALLEGRO’ SIDEBOARD, DESIGNED 1947-8

maker’s label ‘MORRIS MADE/ GUARANTEED TRADE MARK/ GLASGOW’, laminated wood

94.5cm high, 158.5cm wide, 55cm deep (37in high, 62 3/8in wide, 21 5/8in deep)

Literature: Studio Yearbook of Decorative Art, 1949, p. VIII (advertised);
“Austerity to Affluence: British Art & Design 1945-1962”, The Fine Art Society, London, 1997, p. 14 and p. 22, cat. no. F27 (an example of chair illustrated);
Long, Philip and Thomas, Jane (Edit.) “Basil Spence”, Architect National Galleries of Scotland in Association with RCAHMS, Edinburgh 2008, p. 52 and p. 54, fig. 55 (another example illustrated).

£3,000-5,000

122

MANNER OF SIR BASIL SPENCE O.M. O.B.E. R.A. (BRITISH 1907-1976)

ARMCHAIR

teak and painted metal

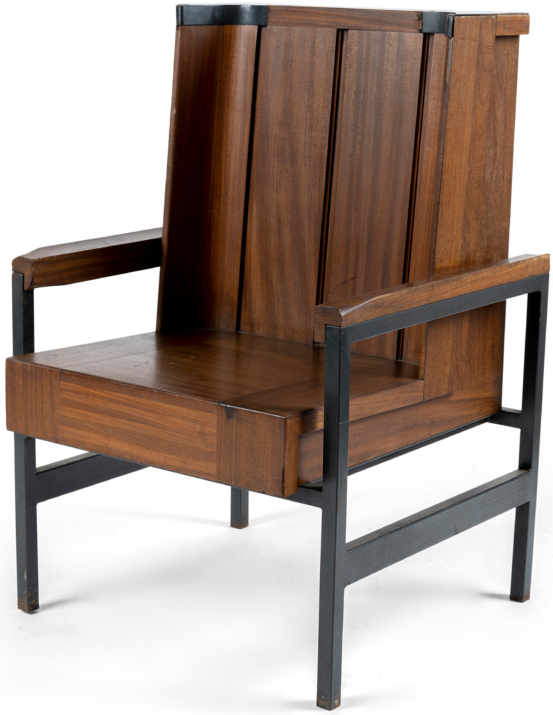
94cm high, 61cm wide, 63cm deep (37in high, 24in wide, 24 3/4in deep)

Literature: Knight, Marcus, *Exeter Cathedral*, Pitkin Pictorials, London, 1976 (for similar example of this model).

£800-1,200

By repute this chair and bench originally came from Exeter Cathedral, and historic photographs of the interior show similar furniture in the church. Sir Basil Spence is not recorded as having designed work for the cathedral, however he was working on the University of Exeter in the late 1950s and early 1960s and it has been suggested that it might have been possible that furniture could have found its way from university to cathedral or he could have run something up for the cathedral while he was looking at the University projects.

The bench and seat also bears comparison to another Spence, Glover and Ferguson project at St Aiden's Church in Leicester, whom the Bishop of Leicester had asked Spence to design in 1955, in its use of materials and some of the stylings of the furniture.



123

MANNER OF SIR BASIL SPENCE O.M. O.B.E. R.A. (BRITISH 1907-1976)

SETTLE / BENCH

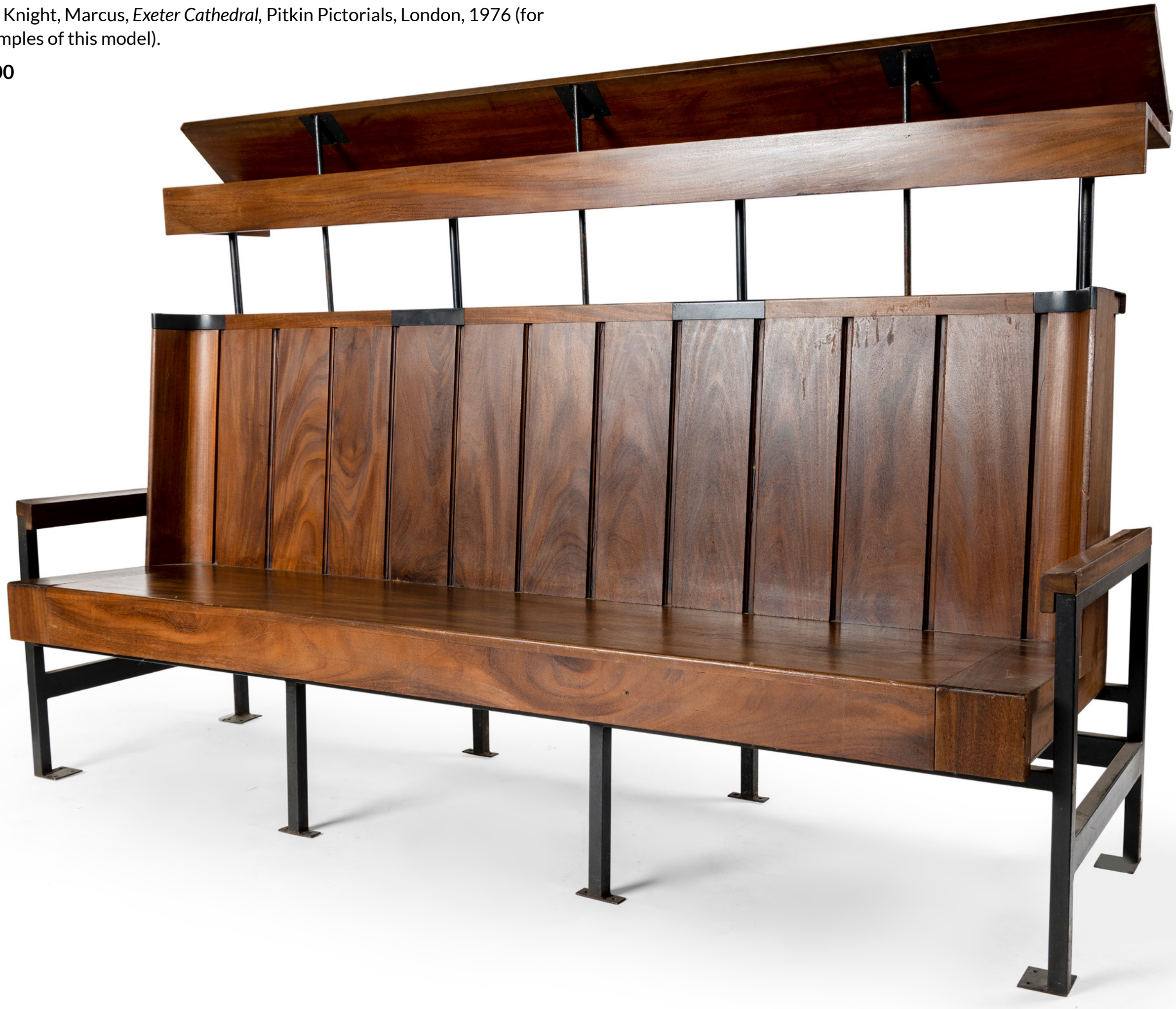
teak and painted metal

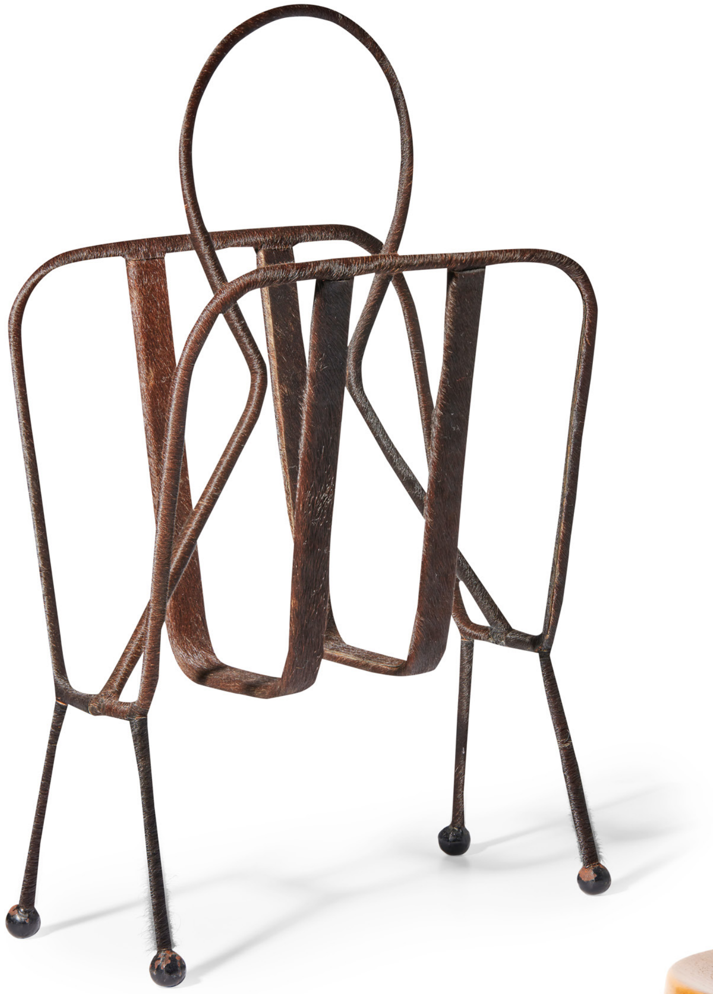
122cm high, 203cm wide, 62.5cm deep (48in high, 80in wide, 24 5/8in deep)
(bookrest not extended)

Provenance: By repute from Exeter Cathedral.

Literature: Knight, Marcus, *Exeter Cathedral*, Pitkin Pictorials, London, 1976 (for similar examples of this model).

£800-1,200





124

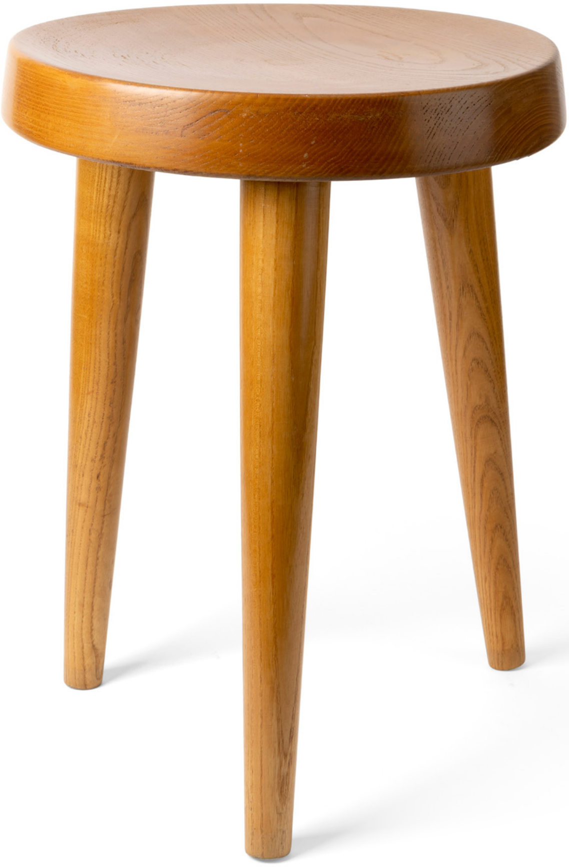
JACQUES ADNET (FRENCH 1900-1984)

MAGAZINE STAND, 1950s

pony hide and steel

51.5cm high, 33cm wide, 18cm deep (20 1/4in high, 13in wide, 7 1/8in deep)

£800-1,200



125

CHARLOTTE PERRIAND (FRENCH 1903-1999) FOR B.C.B.

STOOL, CIRCA 1951

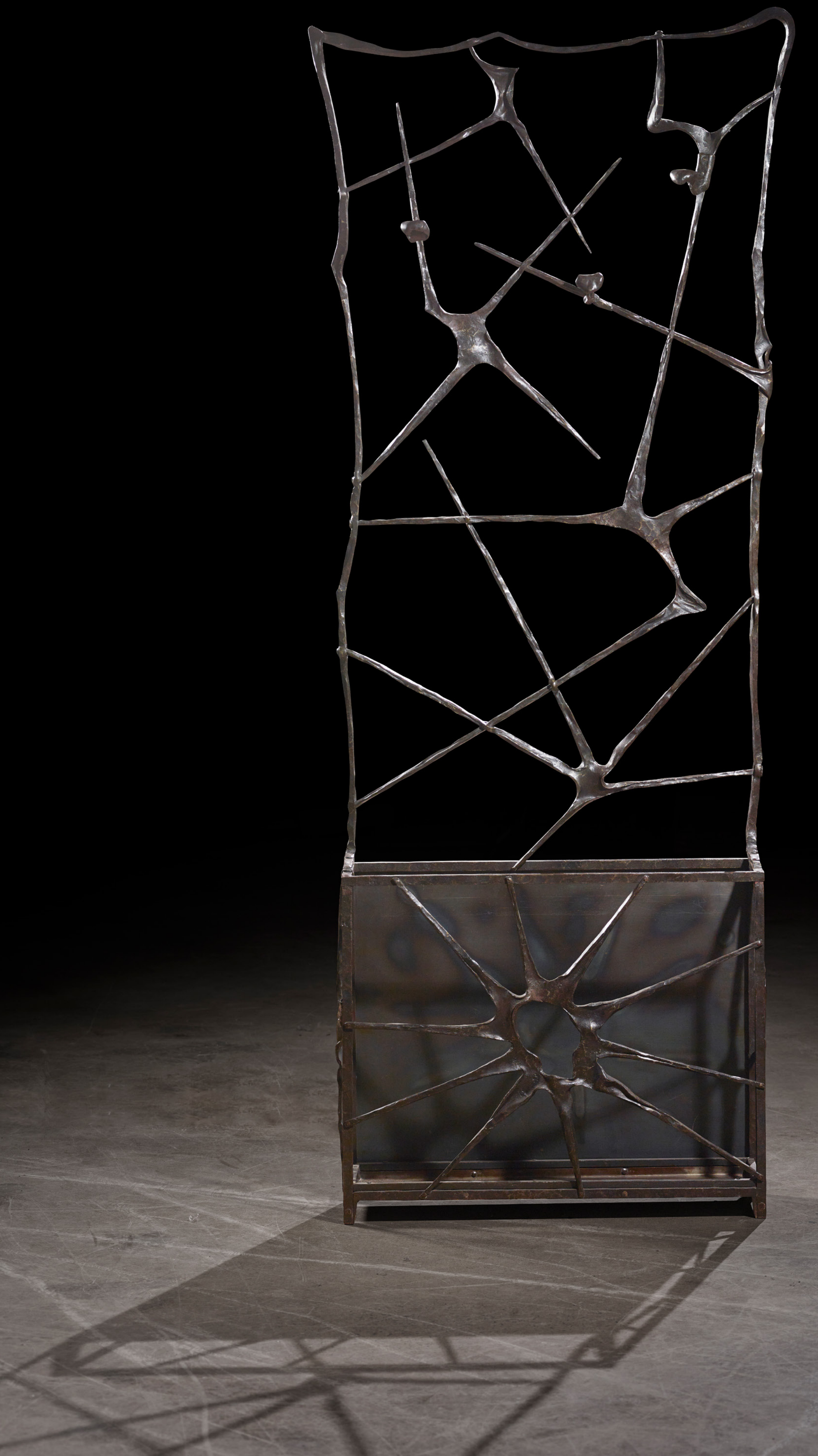
ash

45cm high, 35cm diameter (17 5/8in high, 13 3/4in diameter)

Provenance: Christie's, Paris, *Rendez-Vous - Interieurs Contemporains*, 9 October 2013, lot 229.

Literature: Barsac, J., *Charlotte Perriand, un art d'habiter*, Norma, Paris, 2005, p. 323.

£3,000-5,000



126

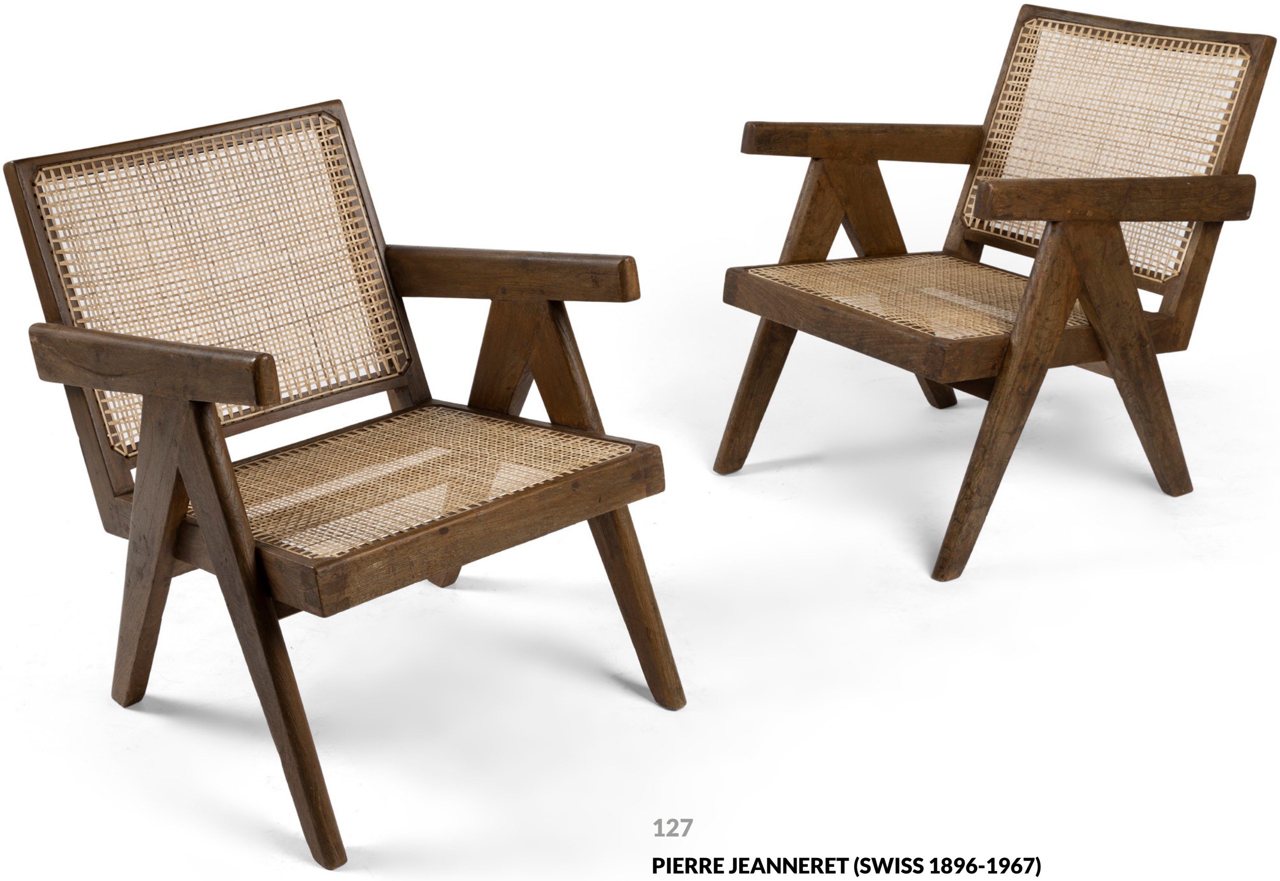
SIDO AND FRANCOIS THEVENIN (FRENCH (1936-1986 AND 1931-2016)

HALL STAND, 1970

signed and dated, patinated wrought steel and sheet steel

198cm high, 81.3cm wide, 20cm deep (78in high, 32in wide, 7 7/8in deep)

£3,000-5,000



127

PIERRE JEANNERET (SWISS 1896-1967)

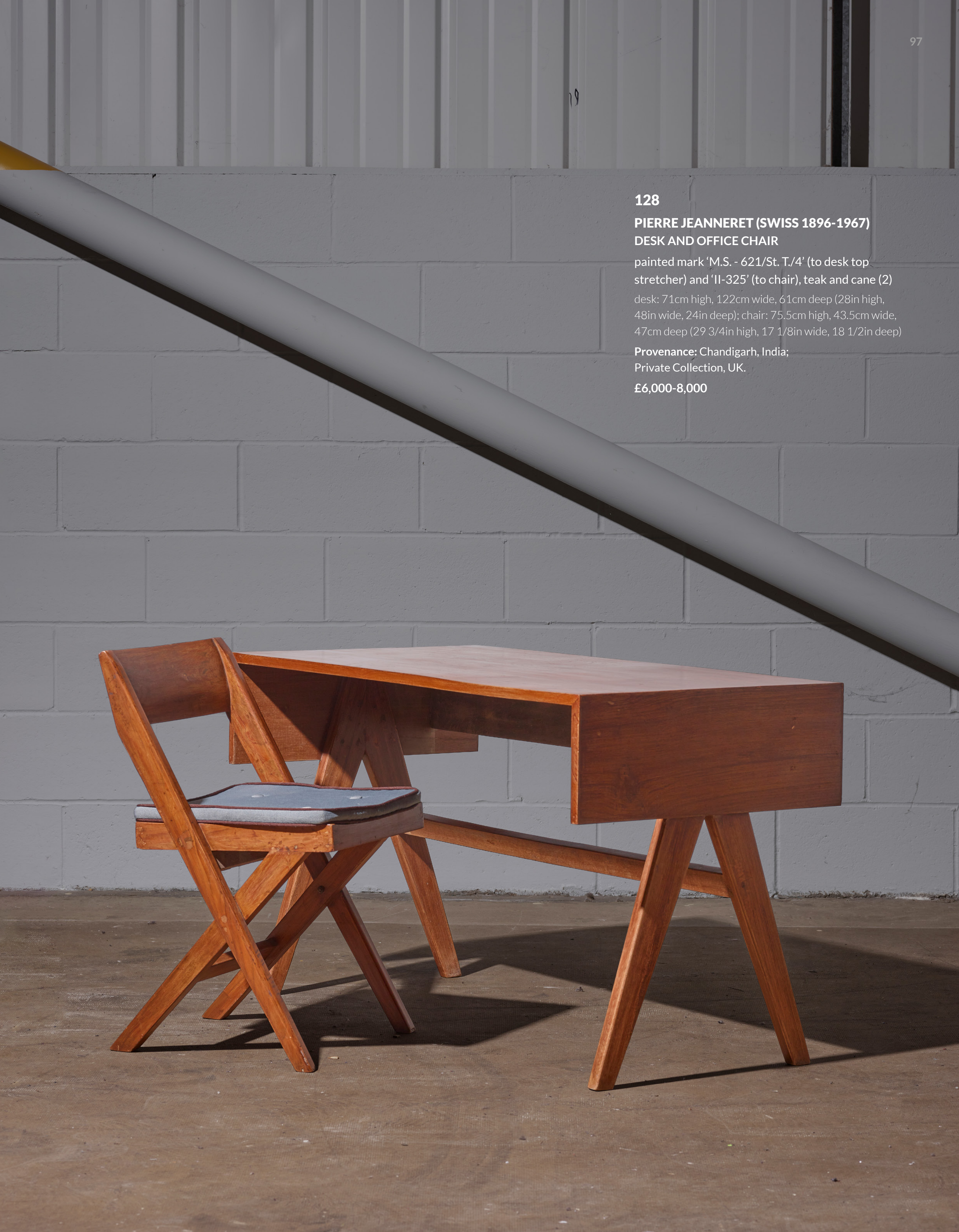
PAIR OF ARMCHAIRS

painted mark ‘P.U.Ec./57’ and ‘P.U.Ec/52’ (to seat rails), teak and cane (2)

68cm high (26 3/4in high), 51.5cm and 52.5cm wide (20 1/4in and 20 5/8in wide)

Provenance: Punjab University, Engineering College, Chandigarh, India.

£5,000-7,000



128

PIERRE JEANNERET (SWISS 1896-1967)

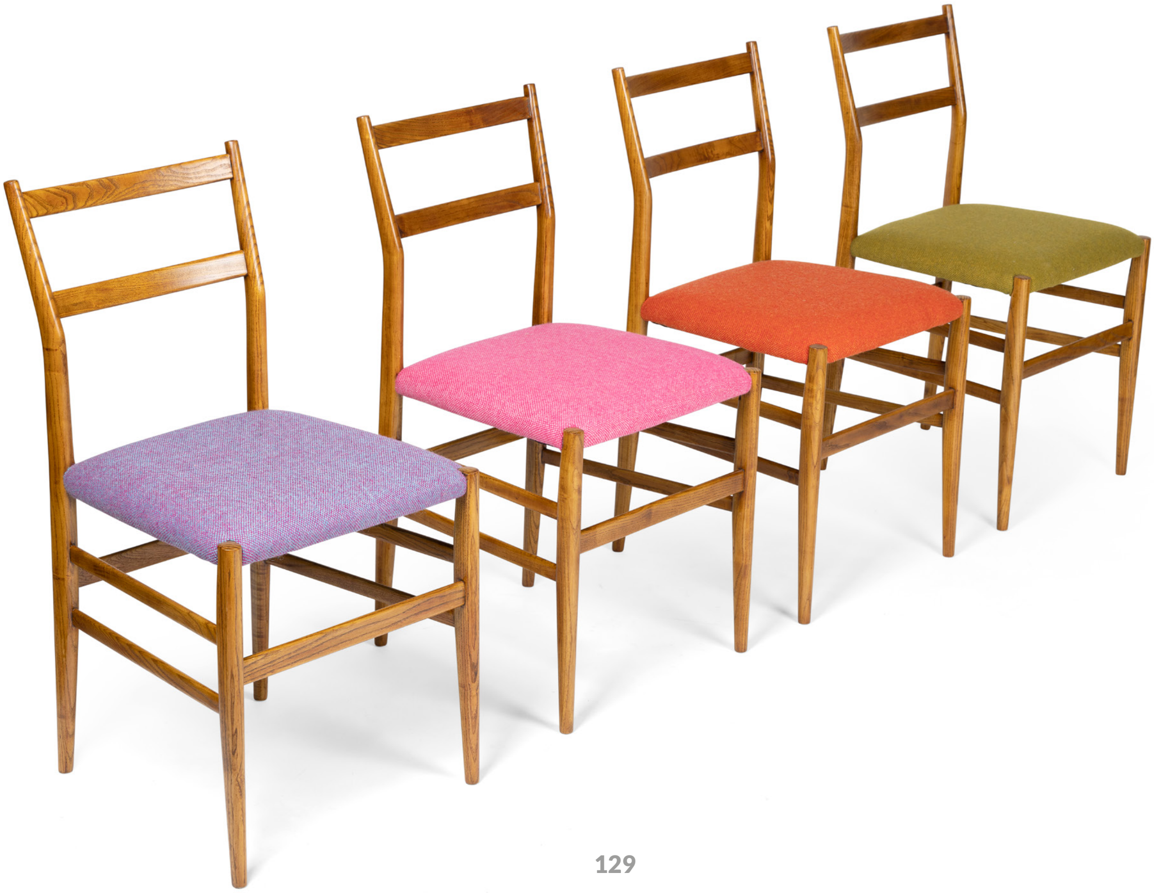
DESK AND OFFICE CHAIR

painted mark 'M.S. - 621/St. T./4' (to desk top stretcher) and 'II-325' (to chair), teak and cane (2)

desk: 71cm high, 122cm wide, 61cm deep (28in high, 48in wide, 24in deep); chair: 75.5cm high, 43.5cm wide, 47cm deep (29 3/4in high, 17 1/8in wide, 18 1/2in deep)

Provenance: Chandigarh, India;
Private Collection, UK.

£6,000-8,000



129

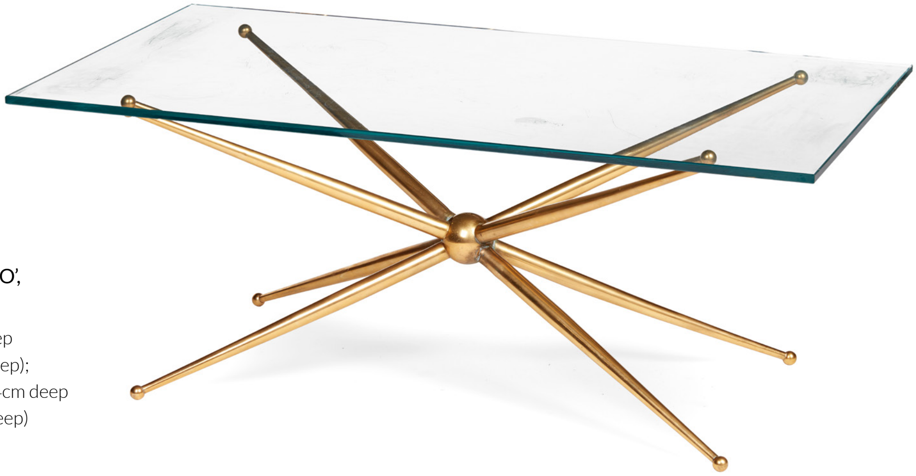
GIO PONTI (ITALIAN 1891-1979) FOR CASSINA

SET OF 4 'LEGGERA' CHAIRS

model no. 646, ash with contemporary Kvadrat fabric upholstery (4)

83cm high, 42cm wide (32 5/8in high, 16 1/2in wide)

£2,000-3,000



130

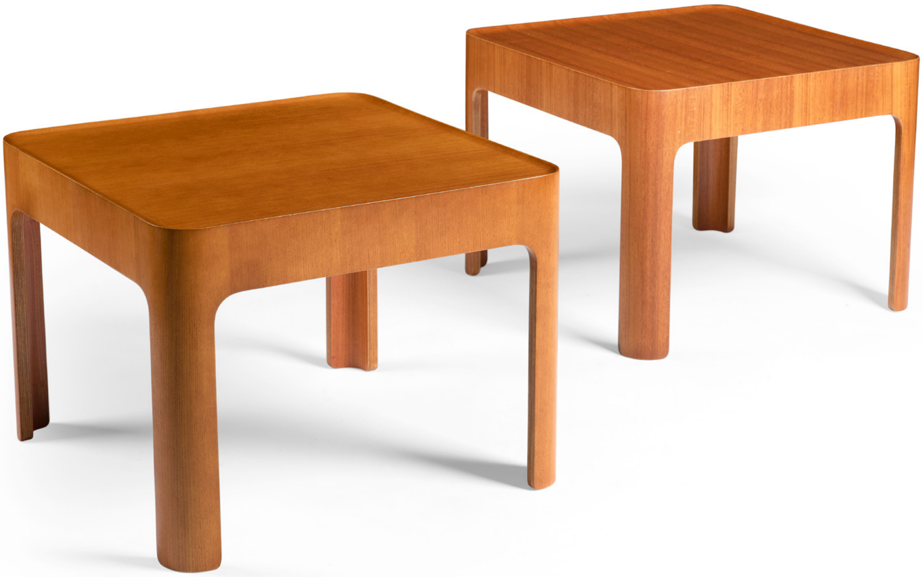
FONTANA ARTE

COFFEE TABLE

brass and glass, stamped 'F / MURANO',
stamped monogram to brass also

42.7cm high, glass 105cm long, 55cm deep
(16 3/4in high, 41 3/8in long, 21 5/8in deep);
brass base: 41.4cm high, 81cm wide, 41.4cm deep
(16 1/4in high, 31 7/8in wide, 16 1/4in deep)

£3,000-5,000



131

ISAMU KENMOCHI (JAPANESE 1912-1971) FOR TENDŌ MOKKŌ JAPAN

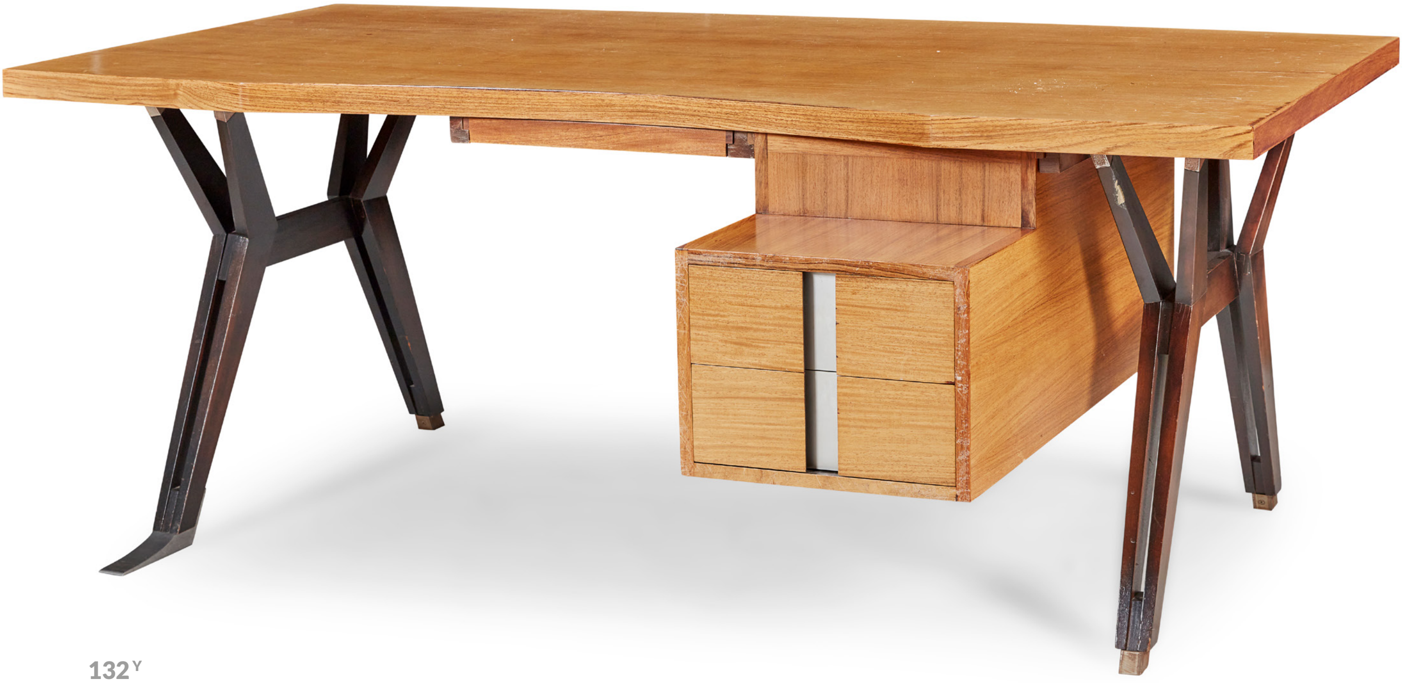
PAIR OF OCCASIONAL TABLES (MOD. HACO), CIRCA 1966

Japanese elm (zelkova) plywood, elm veneer (2)

45cm x 60cm x 60cm (17 3/4in x 23 5/8in x 23 5/8in)

Literature: *Kenmochi Isamu: Japanese Modern*, 2004, pp. 102 and 195.

£800-1,200



132 Y

ICO PARISI (ITALIAN 1916-1996) FOR MIM, ROME

'TERNI' DESK, DESIGNED 1958

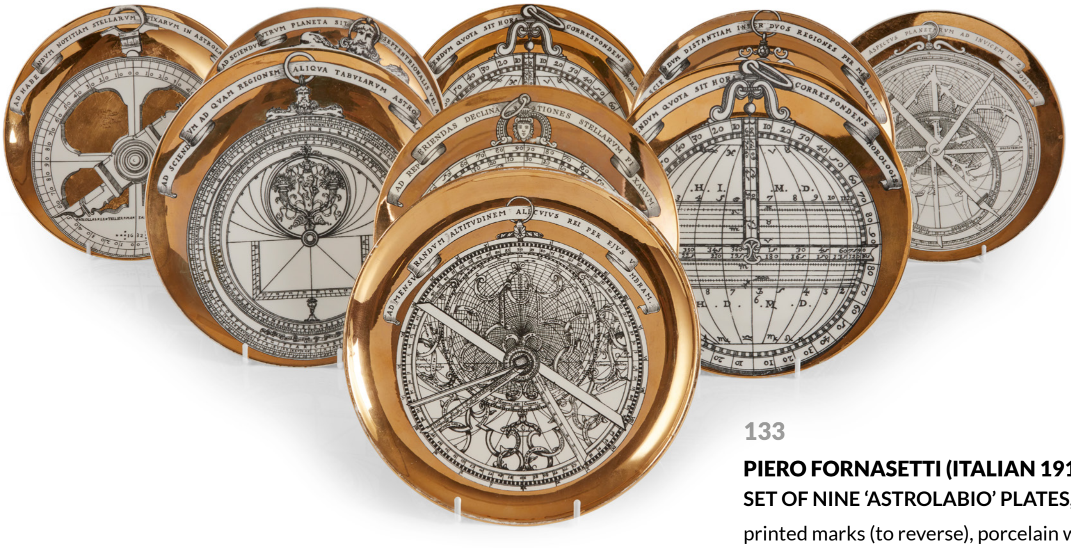
rosewood, mahogany and aluminium, with a three and two partners drawer module and two shallow drawers under the top, circular manufacturer's disc to one support

72cm high, 180cm wide, 113cm deep (28 1/4in high, 70 3/4in wide 44 1/2in deep)

Provenance: Themes & Variations, London;
Private Collection, London.

Note: Sold in compliance with CITES regulations, with (non-transferable) Transaction Specific Certificate no. 613065/01.

£2,000-3,000



133

PIERO FORNASETTI (ITALIAN 1913-1988)

SET OF NINE 'ASTROLABIO' PLATES, CIRCA 1971

printed marks (to reverse), porcelain with lithographic design (9)

25.5cm diameter (10in diameter)

£1,200-1,800

134

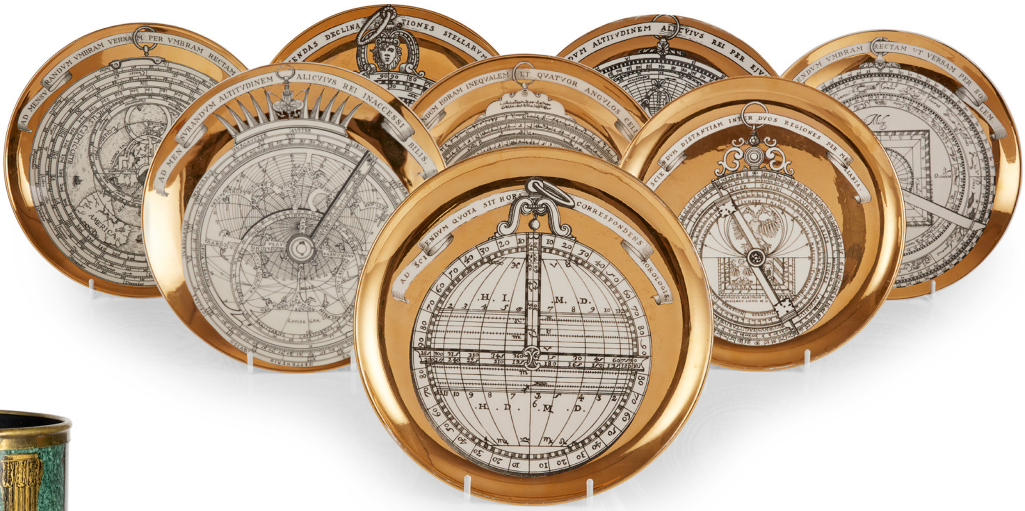
PIERO FORNASETTI (ITALIAN 1913-1988)

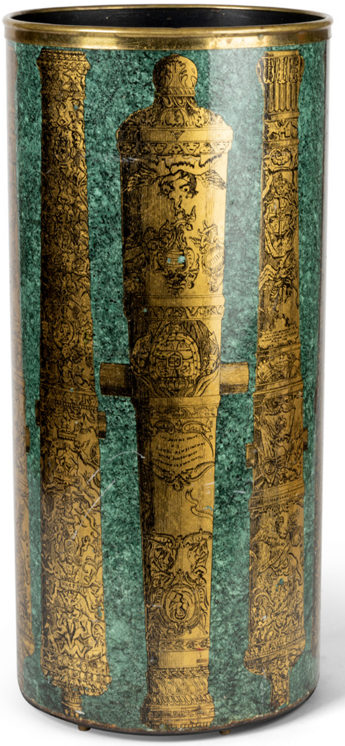
SET OF EIGHT 'ASTROLABIO' PLATES, CIRCA 1971

printed marks (to reverse), porcelain with lithographic design (8)

23cm to 24.5cm diameter (9in to 9 5/8in diameter)

£1,200-1,800





135

PIERO FORNASETTI (ITALIAN 1913-1988)

UMBRELLA STAND, 1960s

printed manufacturer's mark 'FORNASETTI MILANO / MADE IN ITALY' (to underside), lithographic printed metal

57cm high, 26.5cm diameter (22 1/2in high, 10 1/2in diameter)

£700-900

136

ALESSANDRO MENDINI (ITALIAN 1931-2019) FOR ZANOTTA

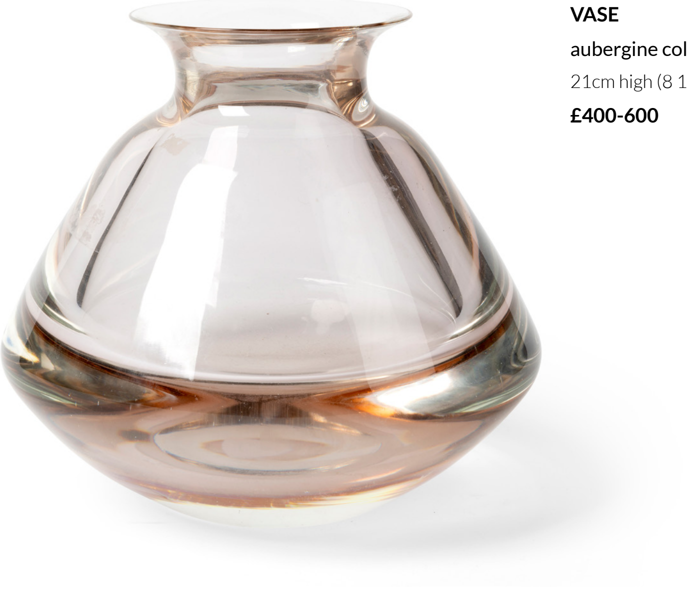
'ZABRO' METAMORPHIC CHAIR / TABLE, DESIGNED 1984

from the 'Nuova Alchimia' series, signed 'Alessandro Mendini' (to rear leg), painted wood and leather

table: 70.2cm high, 92.5cm diameter (27 5/8in high, 36 3/8in diameter); chair: 136cm high, 92.5cm wide, 49cm deep (53 1/2in high, 36 3/8in wide, 19 1/4in wide)

Literature: Bangert, Albrecht, *Italian Furniture Design*, Bangert Pubications, Munich, p.141, no.113 (another example illustrated).

£2,000-3,000



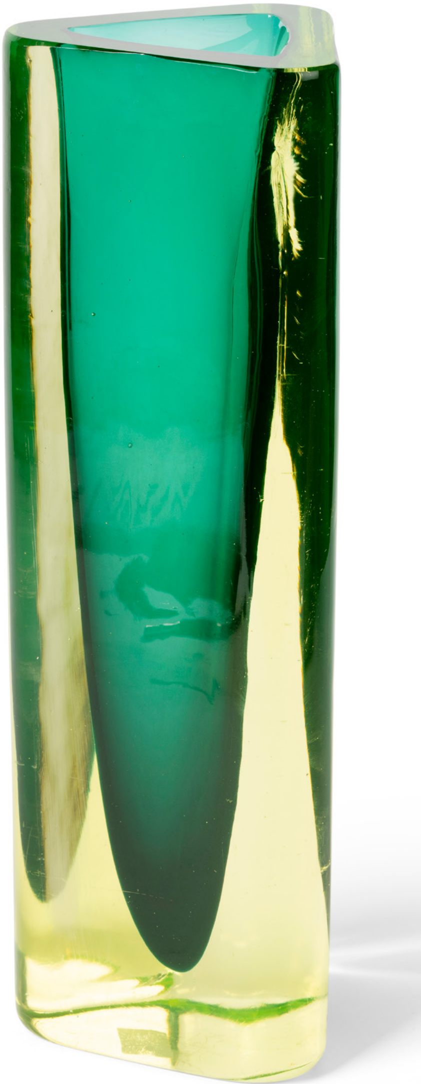
137§

MARIO PINZONI (ITALIAN 1927-) FOR SEGUSO VETRI D'ARTE
VASE

aubergine coloured cased glass

21cm high (8 1/4in high)

£400-600



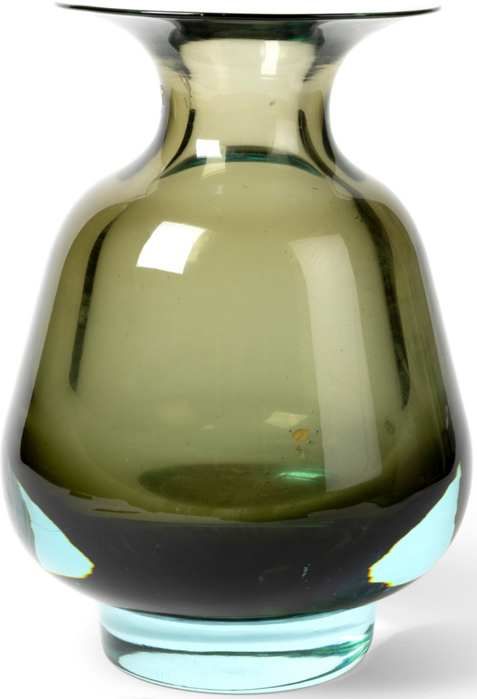
138§

ANTONIO DA ROS (ITALIAN 1936-2012) FOR VETRERIA GINO CENEDESE
'SOMMERSO' VASE

dark green cased in light green / yellow glass

39cm high, 13cm wide (15 3/8in high, 5 1/8in wide)

£300-500



139§

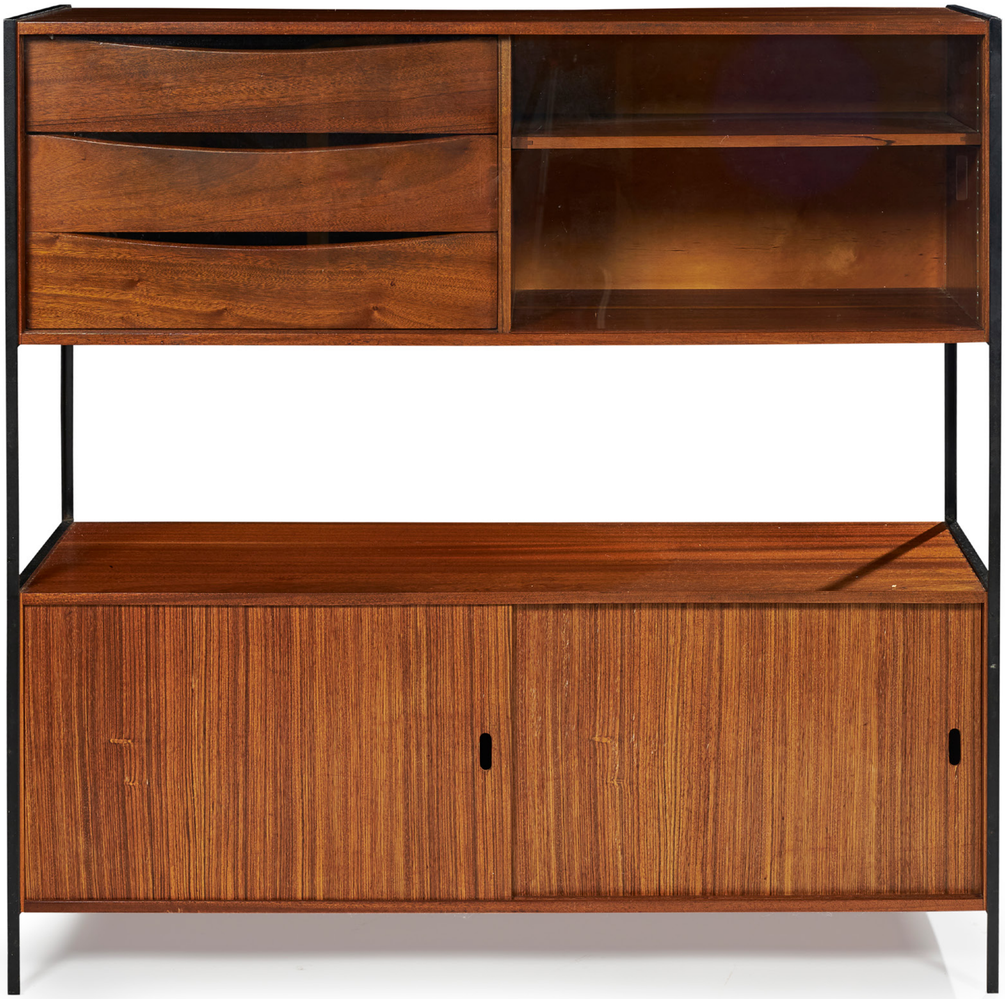
MARIO PINZONI (ITALIAN 1927-) FOR SEGUSO VETRI D'ARTE
'SOMMERSO' VASE

partial 'Seguso' label, olive green cased glass

28.5cm high (11 1/4in high)

£500-700

Lot 181 [detail]



140

SIR TERENCE CONRAN (BRITISH 1931-2020)

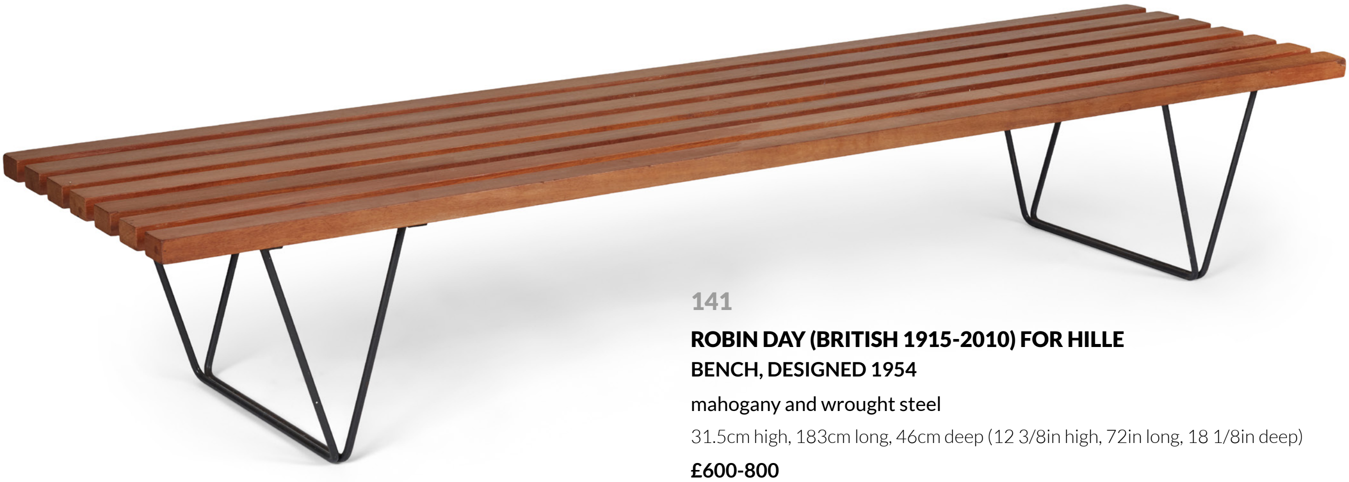
CABINET, DESIGNED CIRCA 1953

walnut, black enamelled steel and glass sliding doors

121.5cm high, 123cm wide, 38cm deep (47 7/8in high, 48 3/8in wide, 15in deep)

Exhibited: London, The Design Museum, *Terence Conran, The Way We Live Now*, 16 November 2011 - 12 April 2012 (another example, with black and white lower sliding doors).

£800-1,200



141

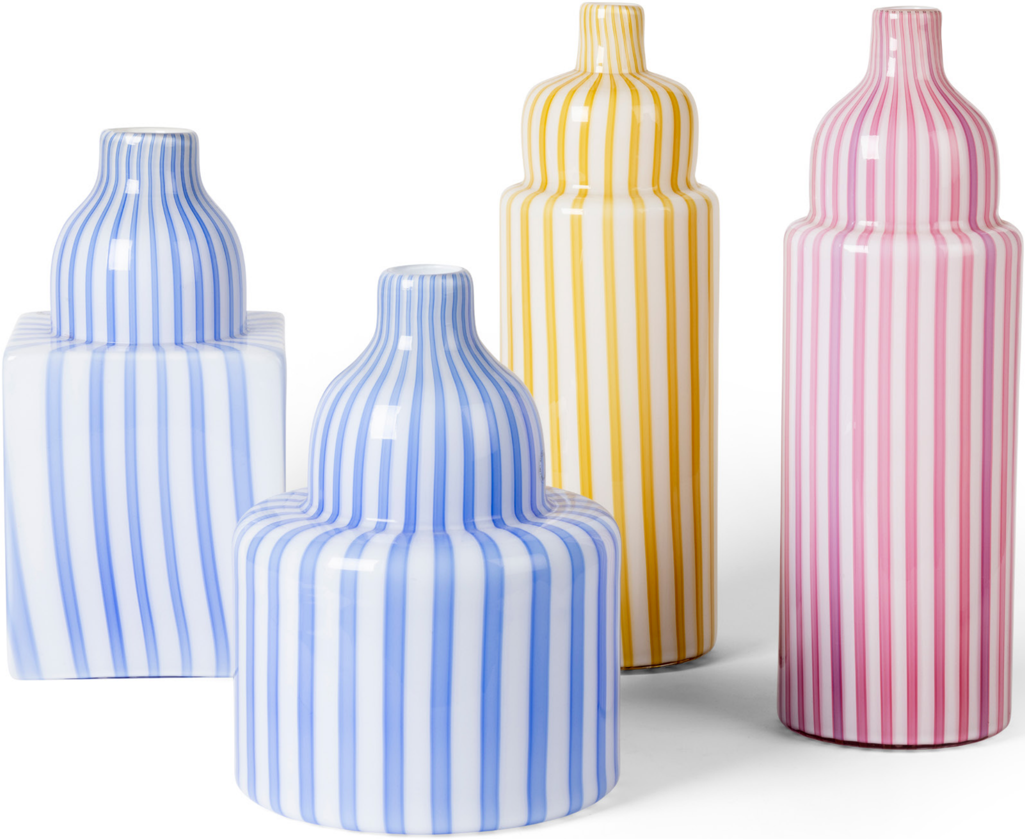
ROBIN DAY (BRITISH 1915-2010) FOR HILLE

BENCH, DESIGNED 1954

mahogany and wrought steel

31.5cm high, 183cm long, 46cm deep (12 3/8in high, 72in long, 18 1/8in deep)

£600-800



142 §

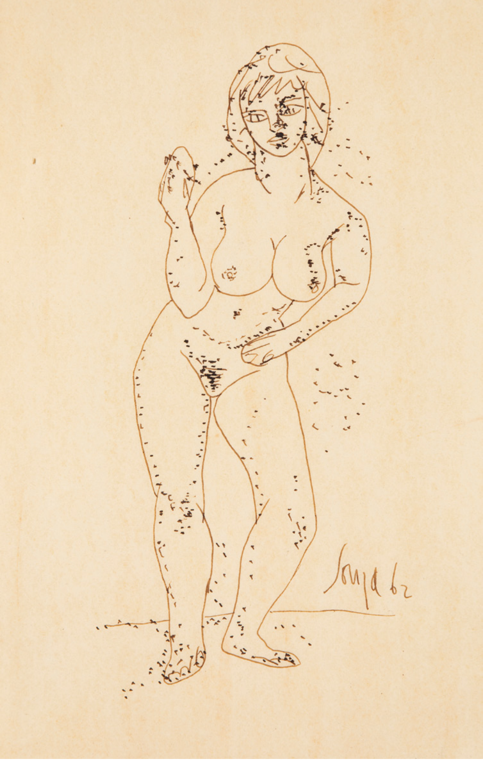
ALESSANDRO MENDINI (ITALIAN 1931-2019) FOR VENINI

FOUR 'BERITO' VASES, 1991-2

each signed 'Venini', the pink and small blue dated '91' and the yellow and large blue dated '92', each with 'Venini / Murano / Made in Italy' labels, white striped glass (4)

yellow: 36cm high (14 1/8in high); pink: 37cm high (14 1/2in high); large blue: 29.2cm high (11 1/2in high); small blue: 25.4cm high (10" high)

£1,000-2,000



143 §

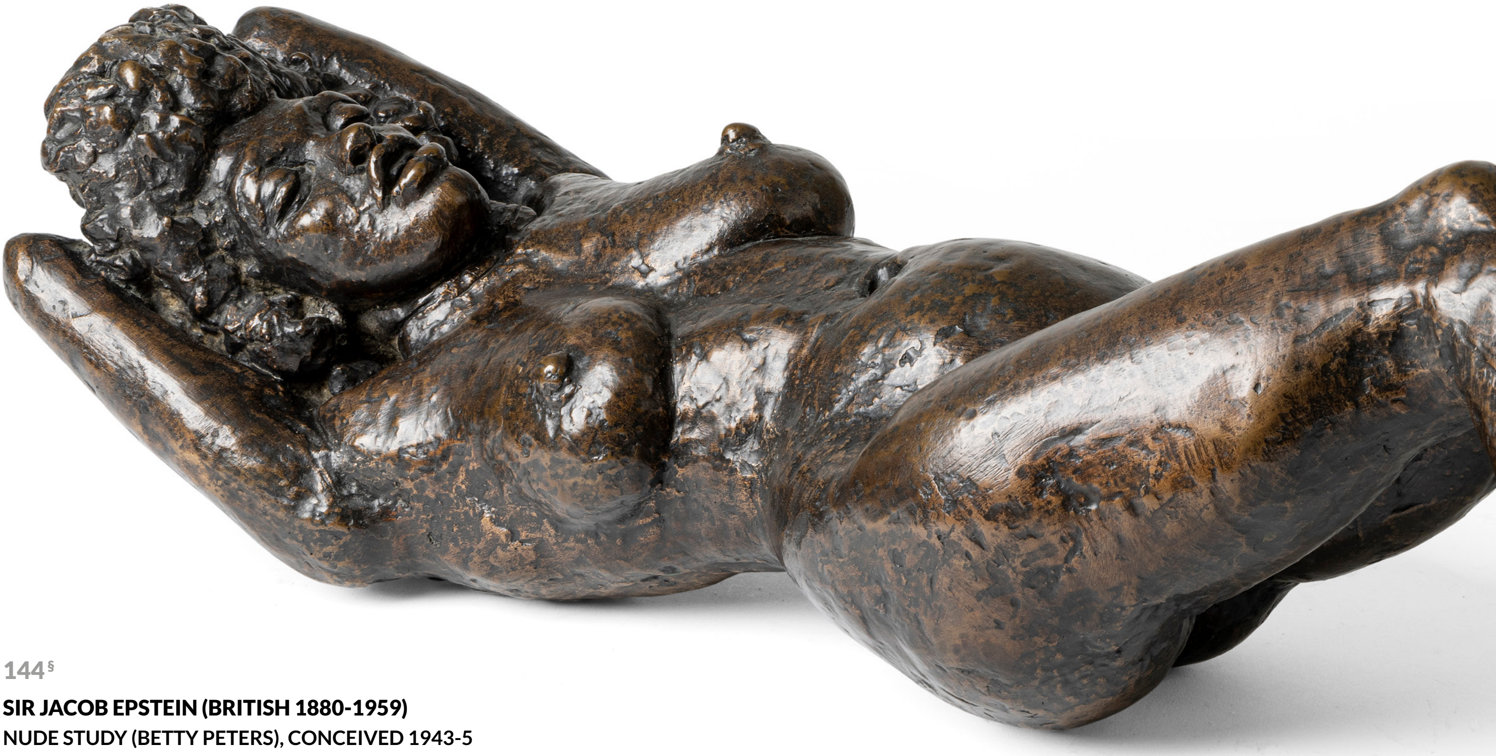
FRANCIS NEWTON SOUZA (INDIAN 1924-2002)

STANDING WOMAN, 1962

signed and dated (lower right), pen and ink on paper

28.5cm x 17.5cm (11 1/4in x 6 7/8in)

£500-700



144 §

SIR JACOB EPSTEIN (BRITISH 1880-1959)

NUDE STUDY (BETTY PETERS), CONCEIVED 1943-5

patinated bronze

75cm long (29 1/2in)

Provenance: Estate of Theodore and Dede Edlich;
Doyle, New York, 11 July 2008, Lot 41;
Private Collection, UK.

Literature: Buckle, Richard *Jacob Epstein Sculptor*, London, 1963, p. 281, pls. 429-30 (another cast illustrated);
Schinman, E.P. and B.A. Schinman (eds.), *Jacob Epstein, A Catalogue of the Collection of Edward P. Schinman*, Cranbury, 1970, p. 105 (another cast illustrated);
Silber, Evelyn, *The Sculpture of Jacob Epstein*, Oxford, 1986, p. 193, cat. no. 342, (another cast illustrated).

£5,000-7,000

145 §

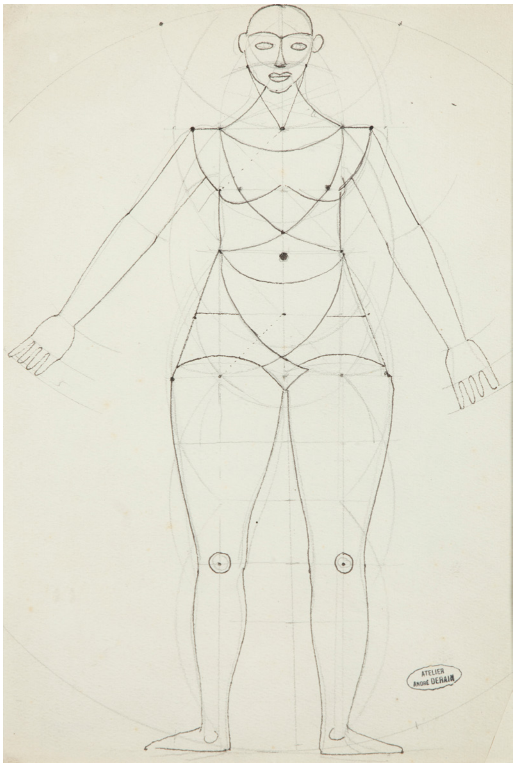
ANDRÉ DERAIN (FRENCH 1880-1954)

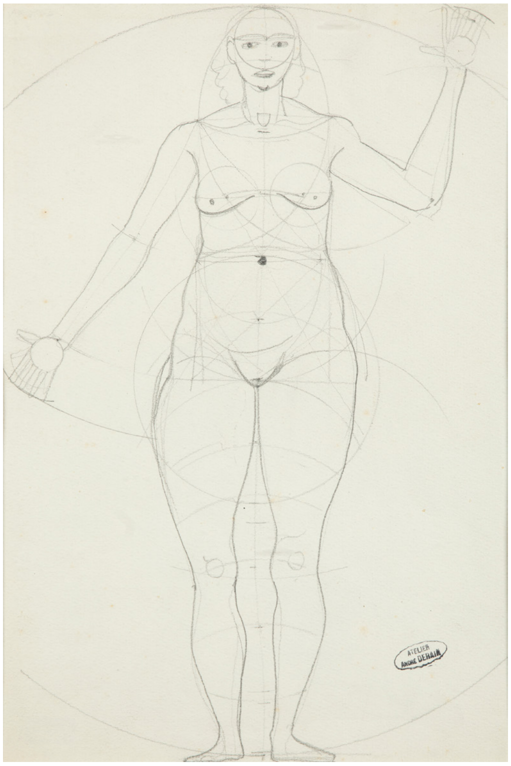
TWO FIGURE STUDIES

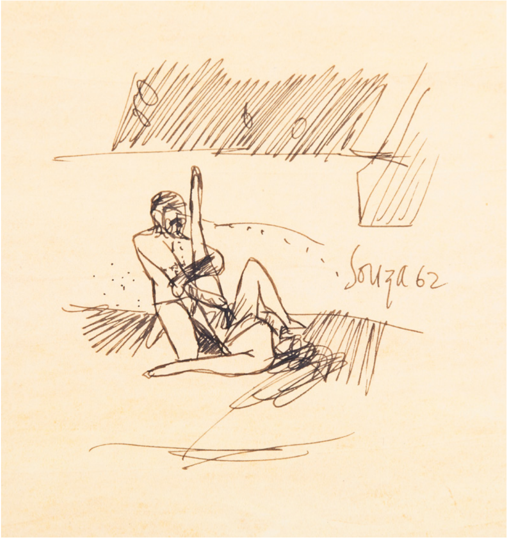
a pair, each with ‘Atelier André Derain’ ink stamp (lower right), pencil, pen and ink on paper (2)

each 31cm x 21cm
(12 1/8in x 8 1/4in)

£1,000-1,500







146 §

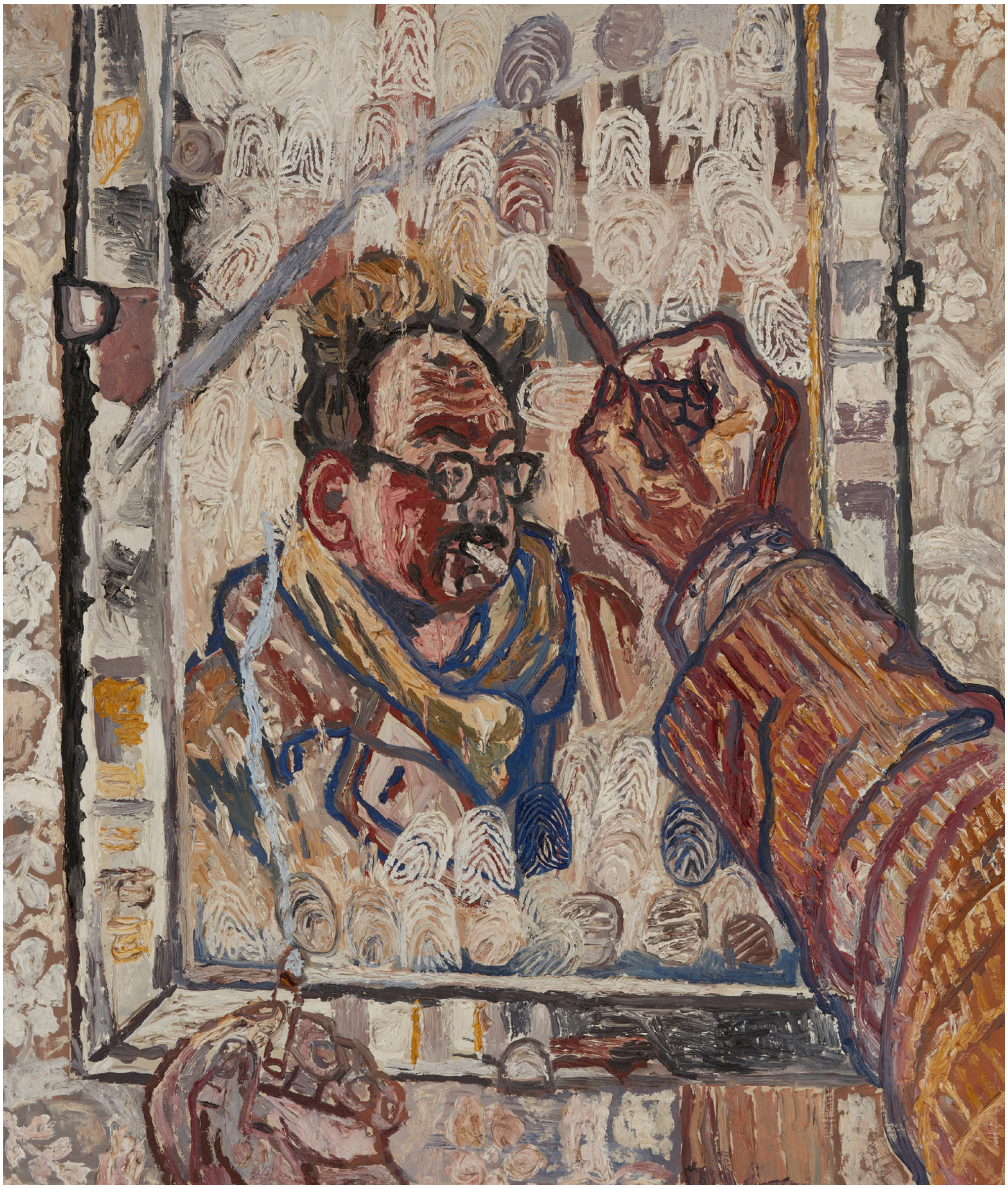
FRANCIS NEWTON SOUZA (INDIAN 1924-2002)

FOLIO OF FOUR EROTIC DRAWINGS

comprising *Lovers*, 1962, signed and dated in pen, pen and ink on paper; *Lovers*, 1963, signed and dated in pen (upper left), pen and ink on paper; *Lovers*, 1962, signed and dated in pen (lower left), pen and ink on paper; *Bound Figure*, 1962, signed and dated in pen, pen and ink on paper (4)

13cm x 14cm (5 1/8in x 5 1/2in); 40cm x 53cm (15 3/4in x 20 7/8in); 27cm x 43cm (10 5/8in x 17in); 19cm x 34cm (7 1/2in x 13 1/2in), all unframed

£1,500-2,000



147 §

JOHN BRATBY (BRITISH 1928-1992)

SELF-PORTRAIT WITH FINGERPRINTS

oil on board

66.5cm x 57cm
(26 1/4in x 22 1/4in)

Provenance: Julian Hartnoll, London, 9 July 2003.

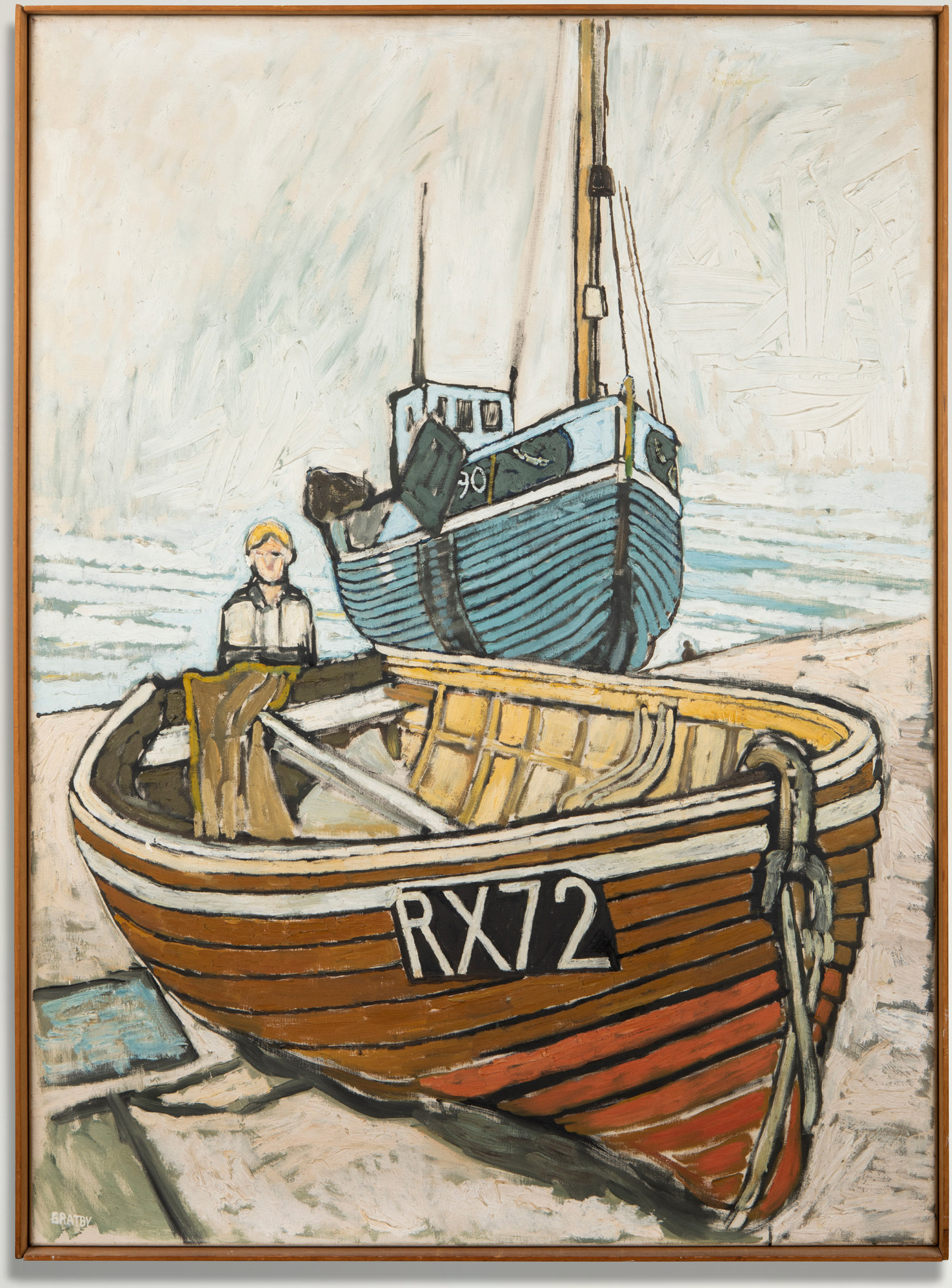
Literature: Yacowar, Maurice, *The Great Bratby, A Portrait of John Bratby*, Middlesex University Press, London, 2008, p.58, illustrated.

£5,000-7,000

The following group of four works by John Bratby perfectly embody the style and subject-matter of this most unique artist. Bratby was the *enfant terrible* of 1950s British Art – precocious, confrontational, full of swagger – who turned his razor-sharp eye and mordant wit on a world undepicted by many artists of the time. Bratby mined both the simple pleasures and existential pain of domestic life, particularly the bohemian poverty in which he and his fellow 'Kitchen Sink' painters lived. His is an art of drabness but also of burning passion – an art of contradiction – often expressed in the paint itself, which on first glance appears prosaic, hemmed in between thick black outlines, but when seen close-to is a celebration of texture and colour and the expressive quality of brushstrokes themselves.

Like his (now far more fêted) contemporaries, Frank Auerbach and Leon Kossoff, Bratby's key interest is that the objects in his painting – people, still life, flowers – have a weight and presence that is equivalent to their weight and presence in real life. In *White and mauve Butterfly Irise*s, the flowers in an ordinary suburban garden take on an almost human presence (John Wyndham's dystopian sci-fi novel, *Day of the Triffids*, was written in 1951). It's the everyday seen as extraordinary – essentially a Surrealist idea, with these overgrown flowers as *personnages*, actors in our experience of the world around us. In *Boats and David*, the two fishing boats drawn up on the shingle are realised with a heavy clarity, whilst the portrait of his son is unresolved, blurred, which, in turn, gives the boats a slightly eerie quality: why are they in focus but the boy isn't?

From the Terrace, Gritti Palace, Venice is a later work, from the period where Bratby's new status as part of the art establishment ran counter to his still chaotic personal life, increasingly marred by drink. In some ways it is a painting as far removed from his early work that defined the 'Kitchen Sink' aesthetic: grimy cisterns full of washing up here replaced by ice buckets and champagne. Yet in the rendering of the dome of the church of the Salute, in ghostly hues reminiscent of Sickert – that other great British painter of the dirty corners of modern life – Bratby still imparts a psychological undertone, even to this depiction of *calme, luxe et volupté*



148 §

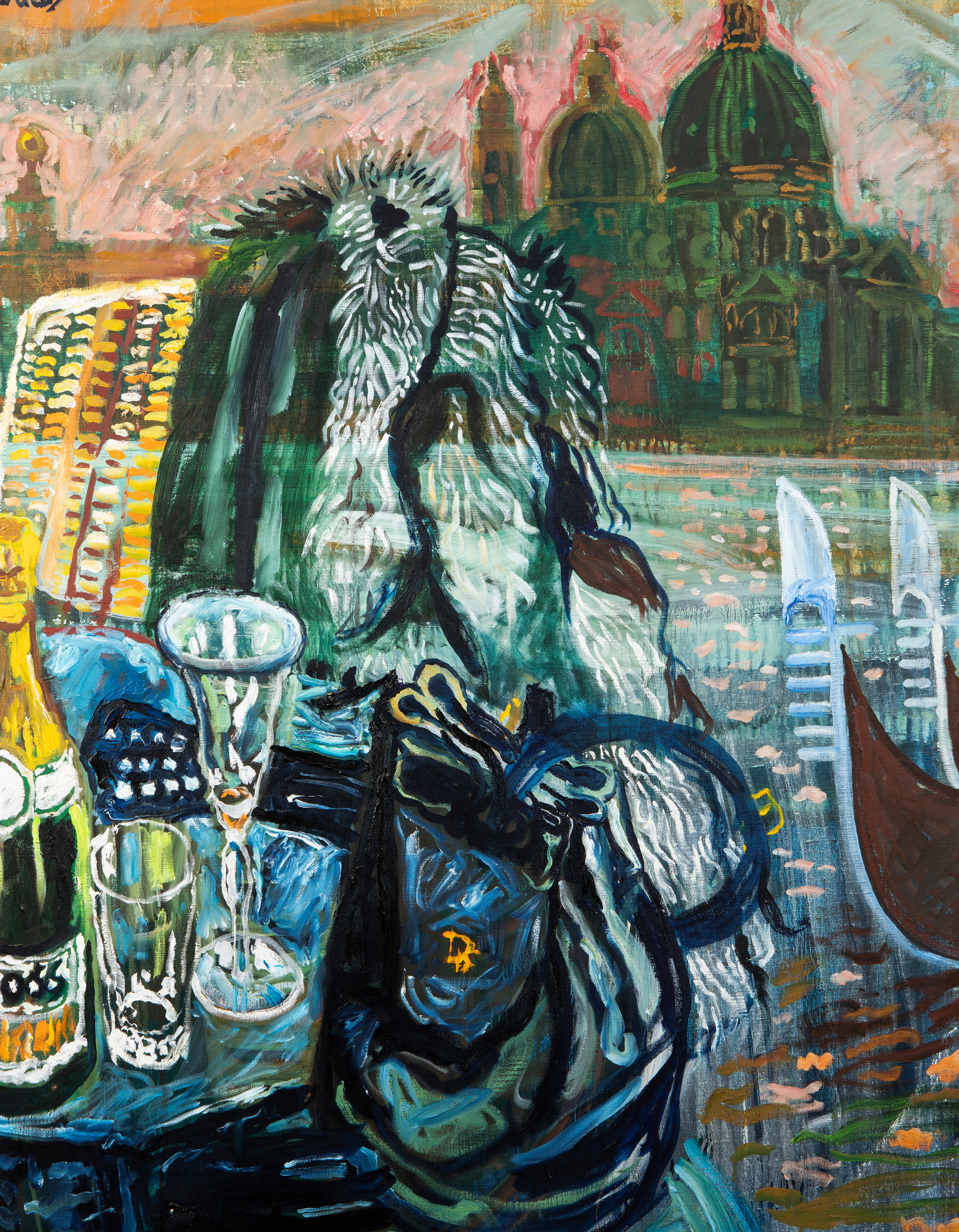
**JOHN BRATBY
(BRITISH 1928-1992)
BOATS AND DAVID**

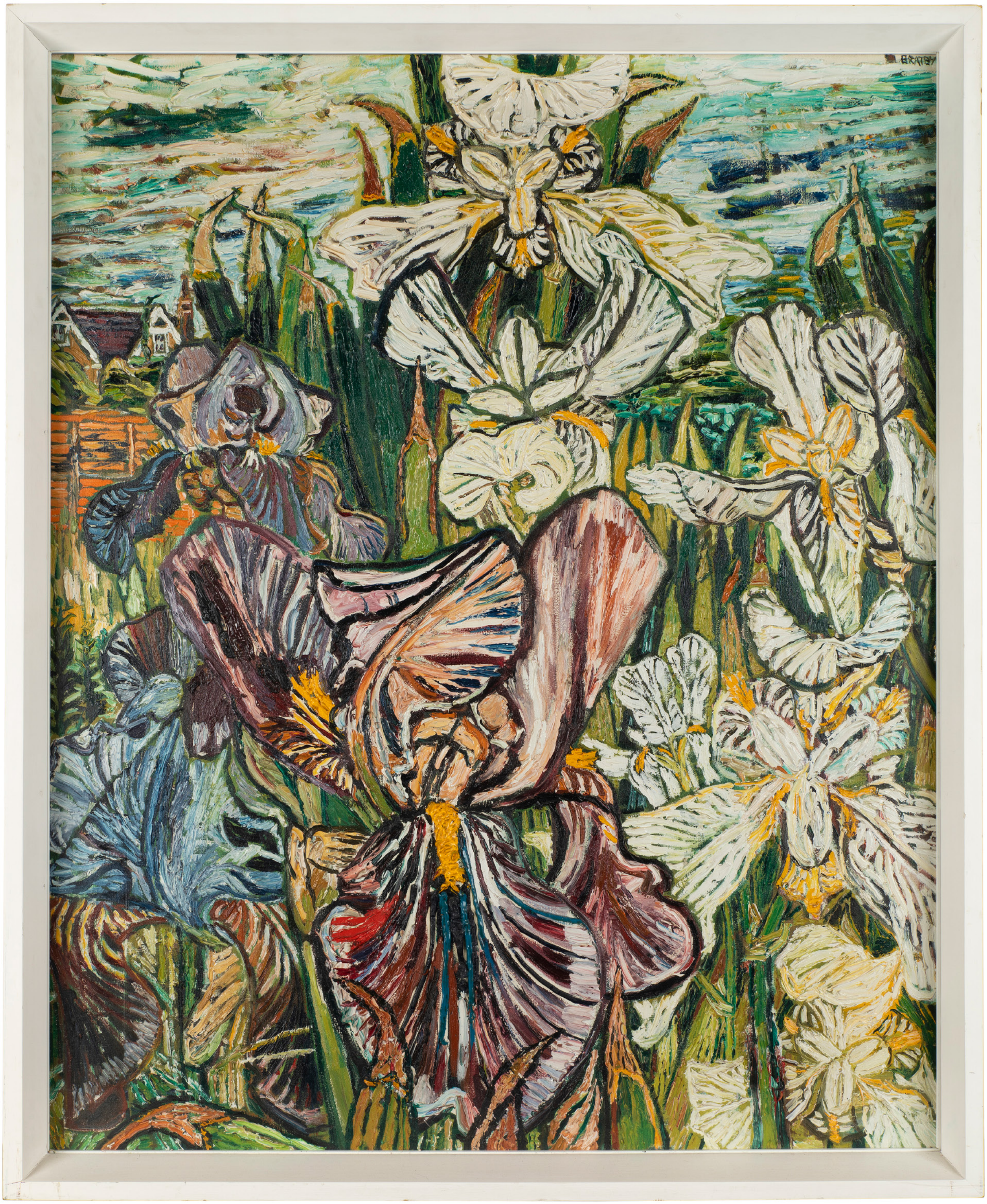
signed (lower left) and inscribed (to stretcher), oil on canvas

116.5cm x 87cm
(45 7/8in x 34 1/4in)

The current work was probably painted around 1965 when Bratby was in Dungeness, on the Kent Coast. It depicts his son David standing behind the fishing boat 'RX72'

£5,000-7,000





149 §

JOHN BRATBY (BRITISH 1928-1992)

FROM THE TERRACE, GRITTI PALACE, VENICE

signed (upper left), oil on canvas

121.5cm x 91cm (47 3/4in x 35 3/4in), unframed

£3,000-4,000

150 §

JOHN BRATBY (BRITISH 1928-1992)

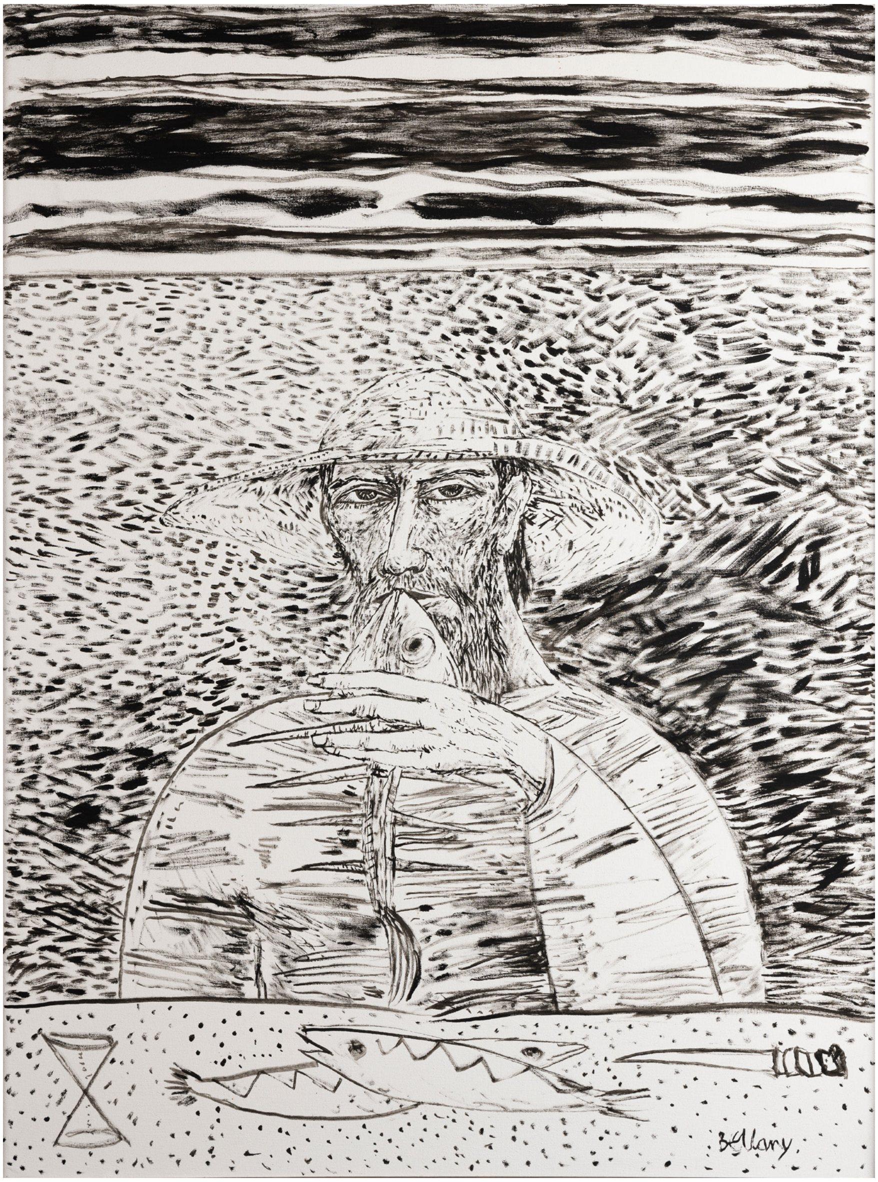
WHITE AND MAUVE BUTTERFLY IRISES, 1966

signed (upper right) and dated '11, 10, 9, 8 June 1966' (to stretcher), oil on canvas

110cm x 89cm (43 1/4in x 35in)

Provenance: The Furneaux Galleries, Wimbledon, London;
Julian Hartnoll, 2005;
Private Collection, UK.

£6,000-8,000



151§

JOHN BELLANY C.B.E., R.A. (BRITISH 1942-2013)

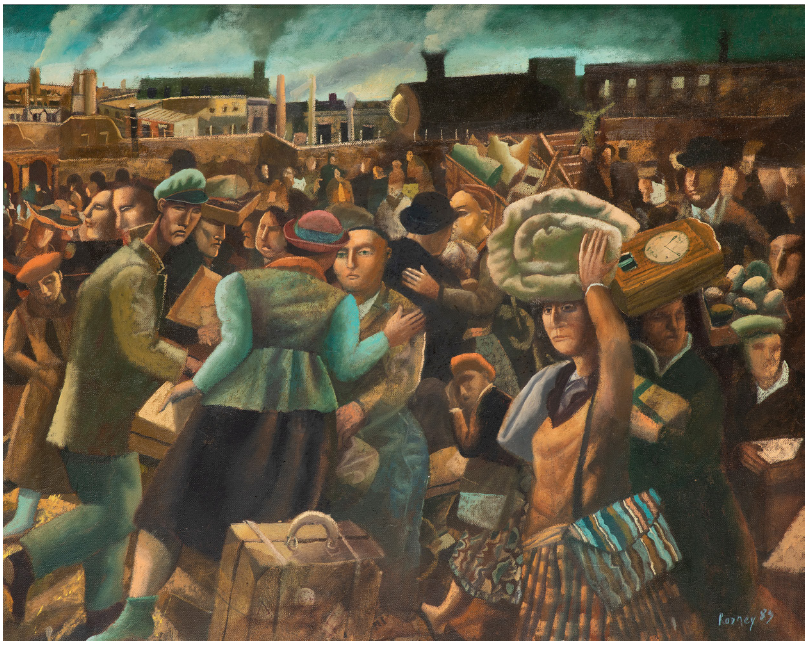
THE OLD MAN AND THE SEA, 1987

signed (lower right), signed, titled and dated (to reverse), oil on canvas

120cm x 90cm (47 1/4in x 35 1/2in)

Provenance: Beaux Arts, Bath;
Private Collection, London.

£3,000-5,000



152§

MICK ROONEY R.A. (BRITISH 1944-)

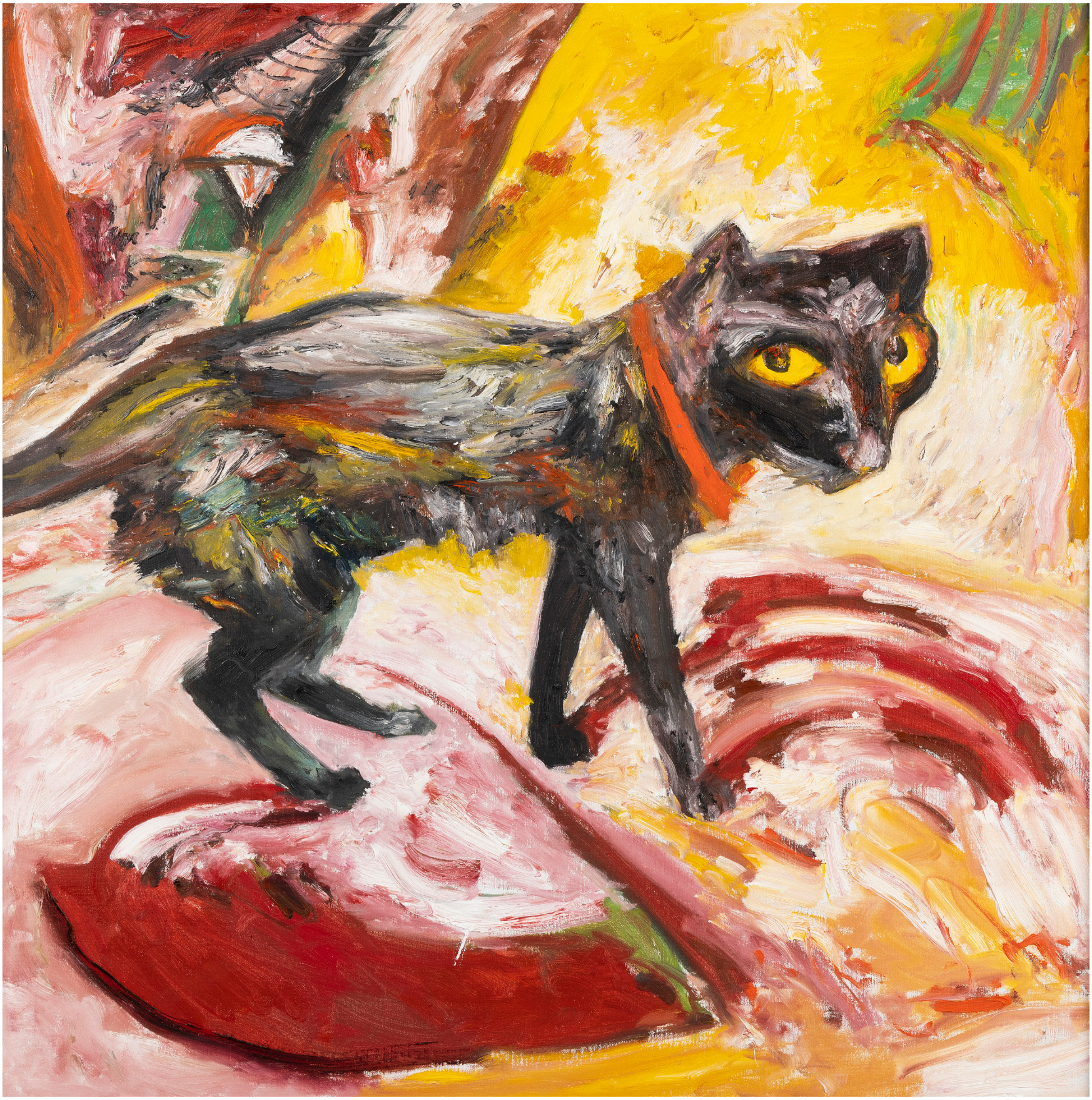
RESETTLEMENT, 1989

signed and dated (lower right)

59cm x 74cm (23 1/4in x 29 1/8in)

Provenance: Mercury Gallery, London;
Private Collection, UK.

£1,500-2,500



153 §

JOHN BELLANY C.B.E., R.A. (BRITISH 1942-2013)
THE CAT

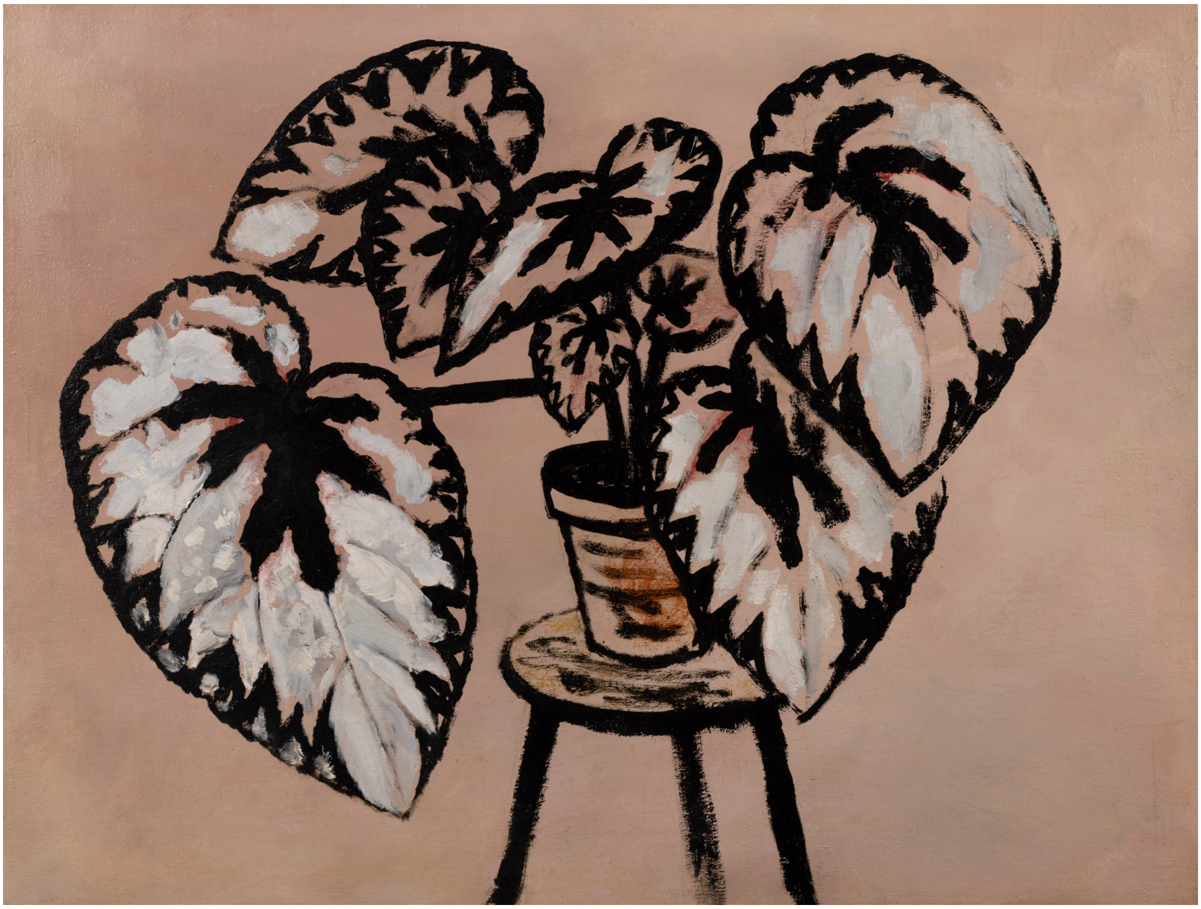
signed (to reverse), oil on canvas

90cm x 90cm (35 1/2in x 35 1/2in)

Provenance: Beaux Arts, Bath;
Private Collection, London.

Exhibited: Fitzwilliam Museum, Cambridge, *John Bellany in Cambridge*, 19 March - 20 June 1991 (illustrated);
Kelvingrove Art Gallery and Museum, Glasgow, *A Long Night's Journey Into Day*, 10 July - 30 August 1992.

£4,000-6,000



154 §

JOHN BANTING (BRITISH 1902-1972)

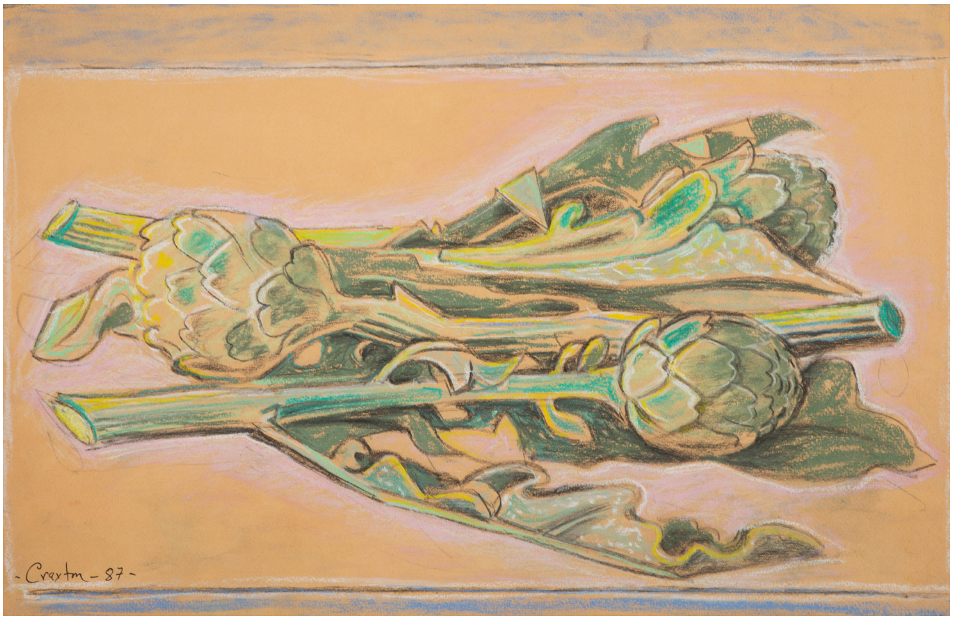
STILL LIFE OF PLANT

oil on canvas

69.5cm x 90cm
(27 3/8in x 35 1/2in)

Provenance: Christies, London, 7 March 1986; Private Collection, London.

£1,500-2,500



155 §

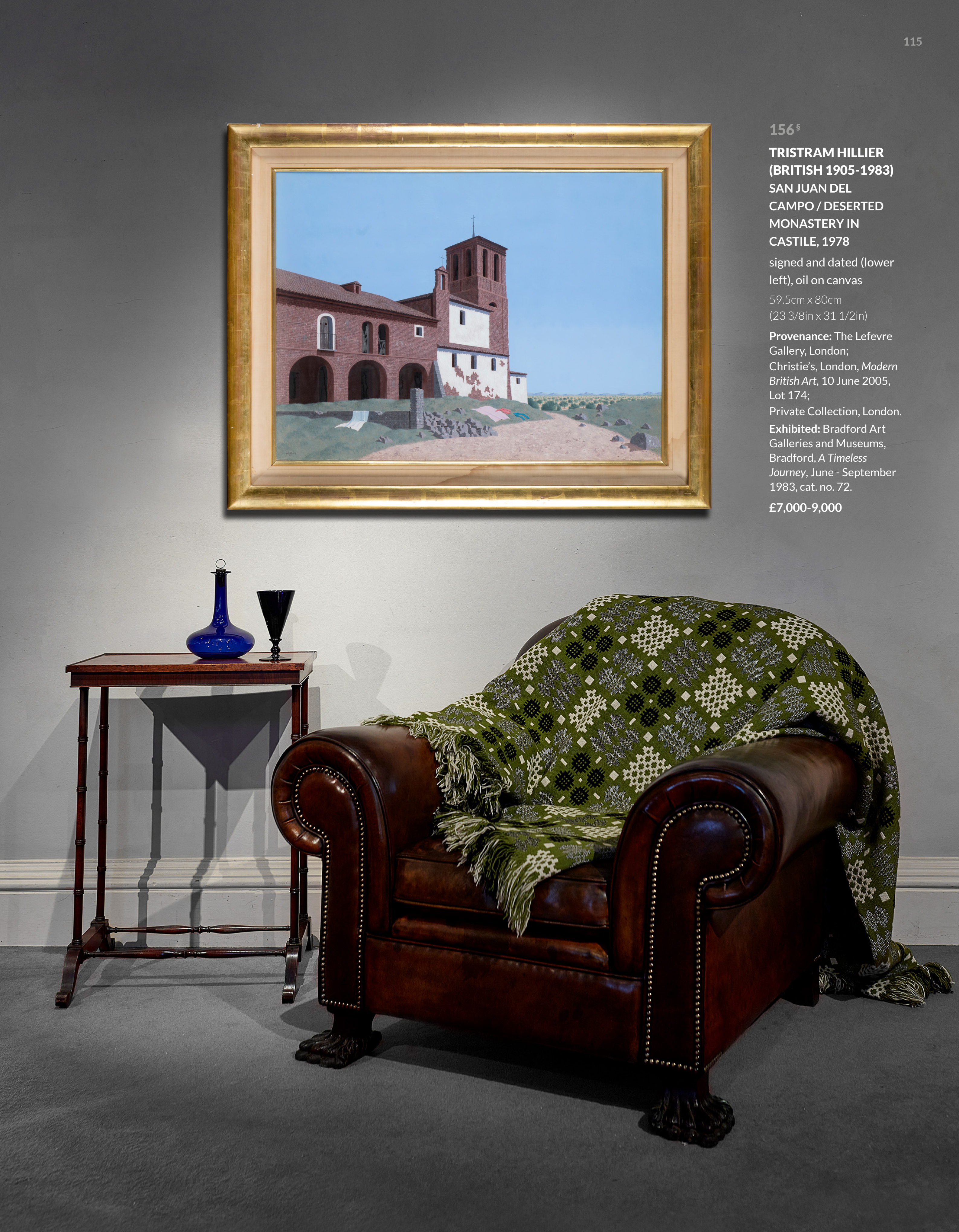
JOHN CRAXTON R.A. (BRITISH 1922-2009)

ARTICHOKES, 1987

signed and dated in pen (lower left), pastel on paper

32.5cm x 49.5cm
(12 3/4in x 19 1/2in)

£1,500-2,000



156§

TRISTRAM HILLIER (BRITISH 1905-1983)
SAN JUAN DEL CAMPO / DESERTED MONASTERY IN CASTILE, 1978

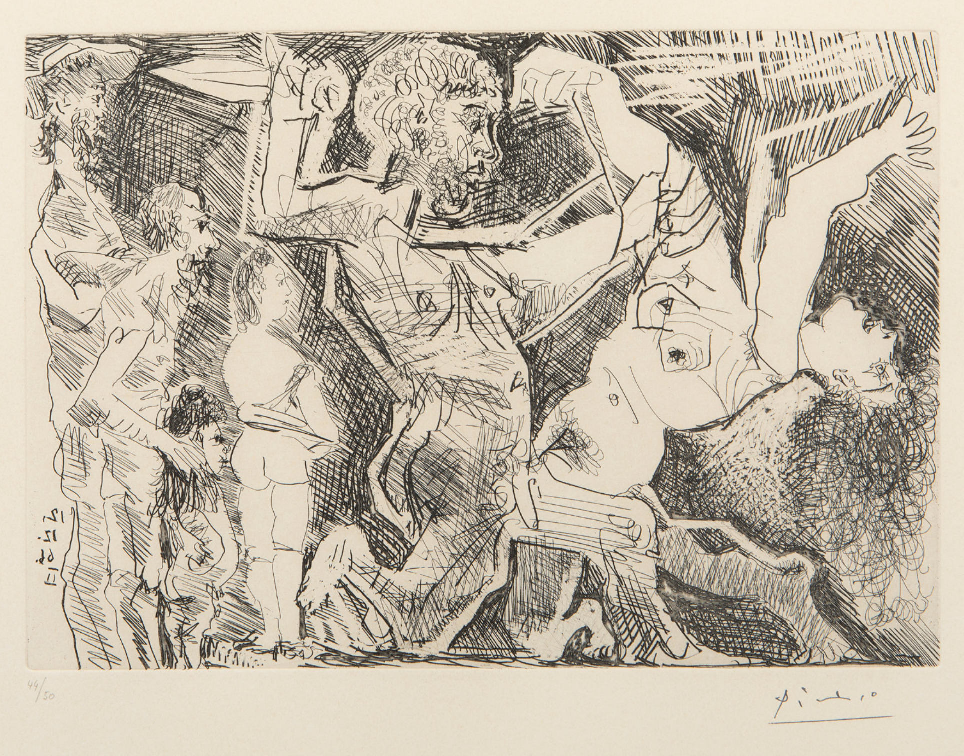
signed and dated (lower left), oil on canvas

59.5cm x 80cm
(23 3/8in x 31 1/2in)

Provenance: The Lefevre Gallery, London;
Christie's, London, *Modern British Art*, 10 June 2005, Lot 174;
Private Collection, London.

Exhibited: Bradford Art Galleries and Museums, Bradford, *A Timeless Journey*, June - September 1983, cat. no. 72.

£7,000-9,000



157 §

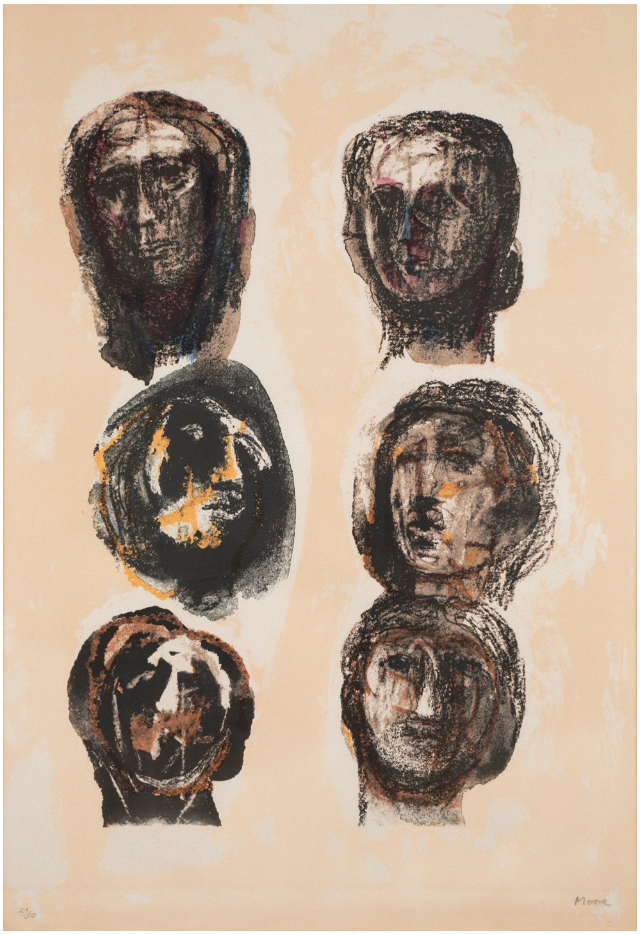
PABLO PICASSO (SPANISH 1881-1973)

MEURTRE, AVEC SPECTATEURS, 1966 (B. 1436; BA. 1466)

44/50, artist's stamped signature and numbered in pencil (in the margin), etching, printed by Crommelynck, published by Galerie Louise Leiris, Paris, on wove paper

22.4cm x 32cm (8 7/8in x 12 5/8in)

£3,000-5,000



158 §

HENRY MOORE O.M.,C.H (BRITISH 1898-1986)

SIX HEADS OLYMPIANS, 1982

29/50, signed and numbered in pencil, lithograph in colours

84.5cm x 58cm (33 1/4in x 22 7/8in)

£800-1,200

159§

GEOFFREY CLARKE R.A. (BRITISH 1924-2014)

BIRD I, 1954

unique, iron and stone

71.7cm high (28 1/4in high)

Provenance: Acquired directly from the artist by the present owner after the 1955 exhibition.

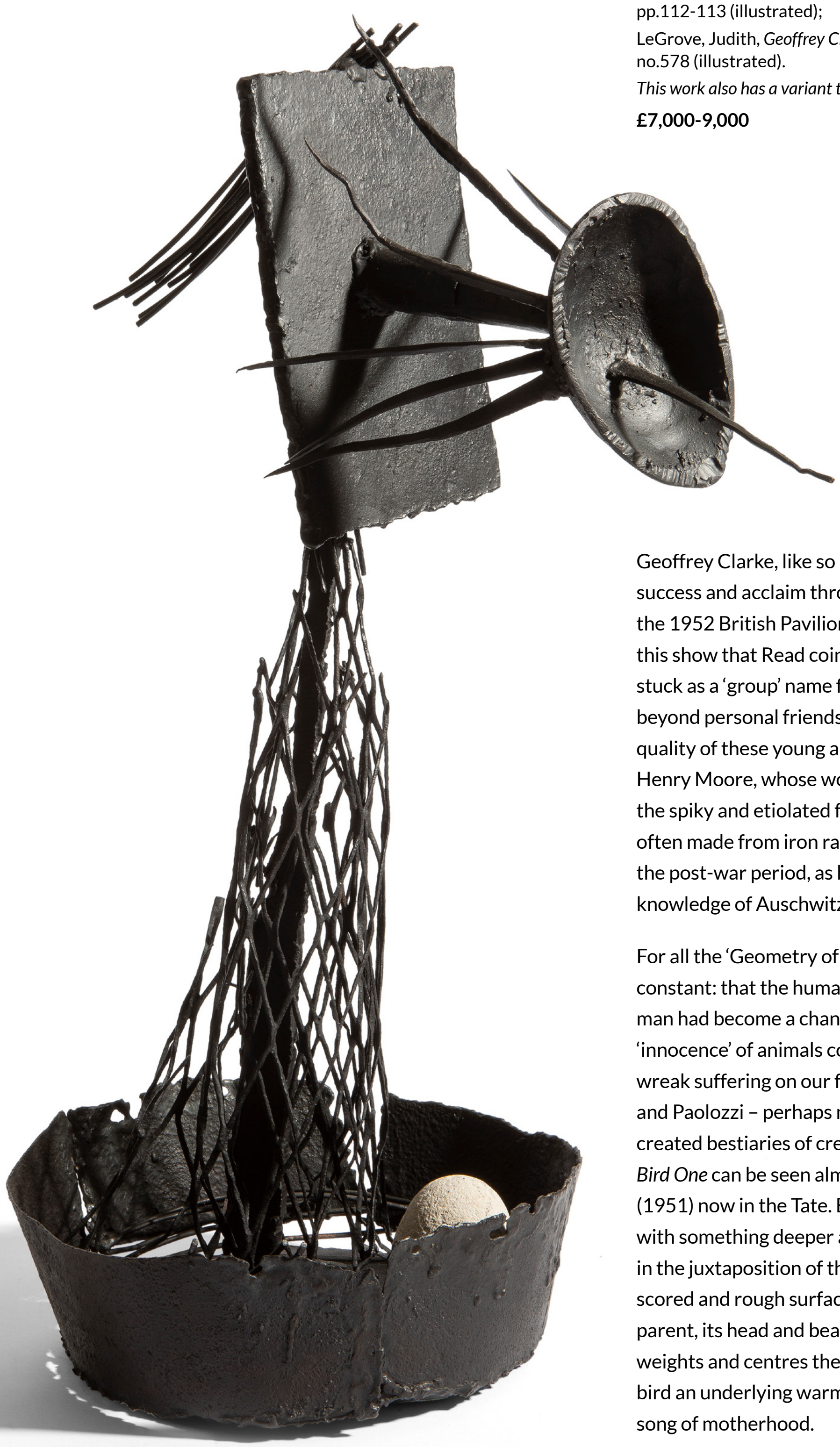
Exhibited: Gimpel Fils, London, *Recent Sculpture, Drawings and Engravings by Geoffrey Clarke; collages by Austin Cooper*, January 1955, no.17.

Literature: LeGrove, Judith, *Geoffrey Clarke: A Sculptor's Materials*, Bristol, 2017, pp.112-113 (illustrated);

LeGrove, Judith, *Geoffrey Clarke: Sculptor: Catalogue Raisonné*, London, 2017, p.40, no.578 (illustrated).

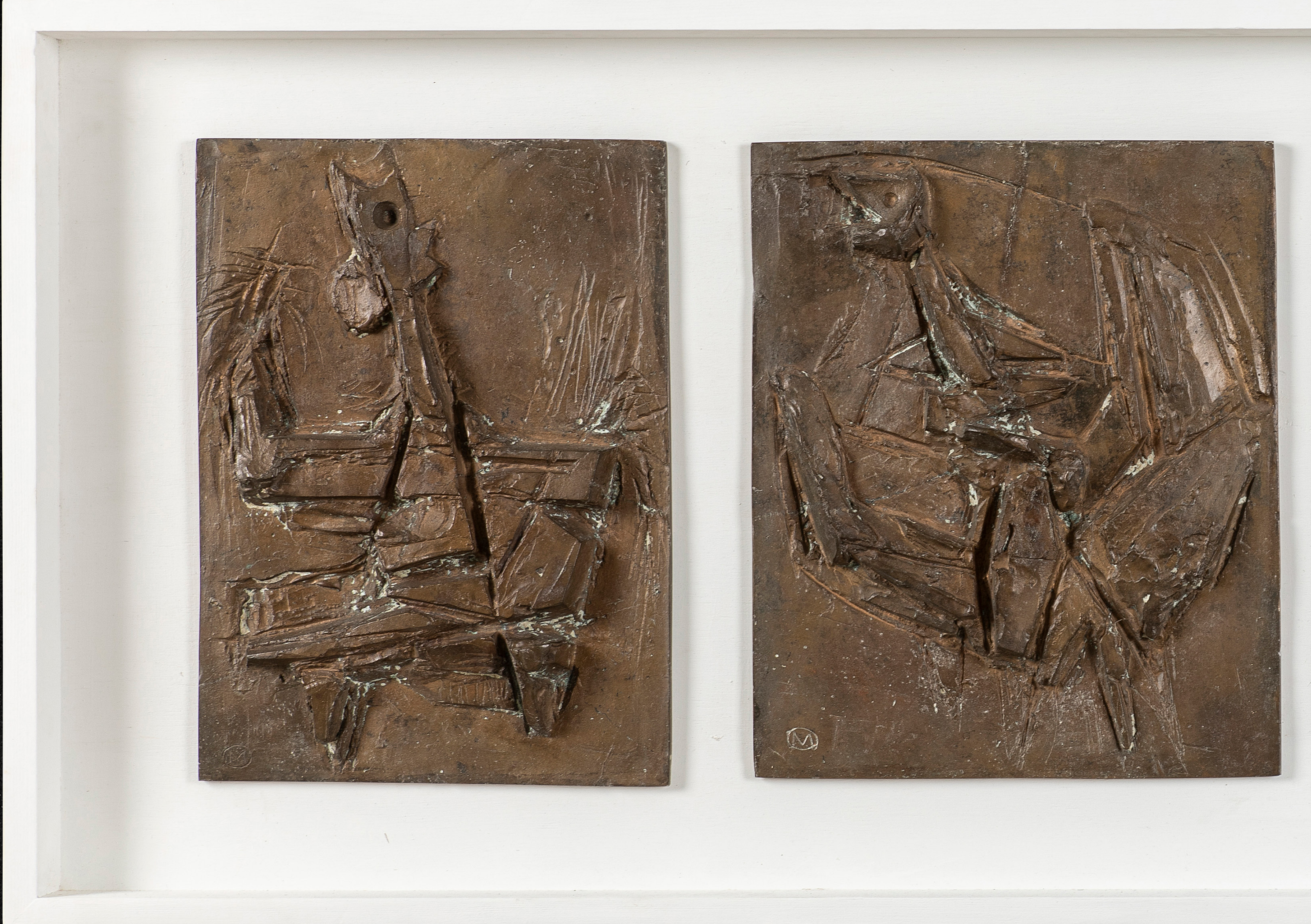
This work also has a variant title of 'Rook'.

£7,000-9,000



Geoffrey Clarke, like so many of his contemporaries, found almost instant success and acclaim through his inclusion in Herbert Read's selection for the 1952 British Pavilion at the Venice Biennale. It was in the catalogue for this show that Read coined the term 'The Geometry of Fear', which later stuck as a 'group' name for these artists without too much in common, beyond personal friendships. Read was attempting to capture a particular quality of these young artists' work, in counterpoint to the subtle curves of Henry Moore, whose work also featured in the Pavilion that year. For Read, the spiky and etiolated forms of these new welded and forged sculptures, often made from iron rather than bronze, spoke to the existential crisis of the post-war period, as humanity tried to reimagine itself burdened by the knowledge of Auschwitz and Hiroshima.

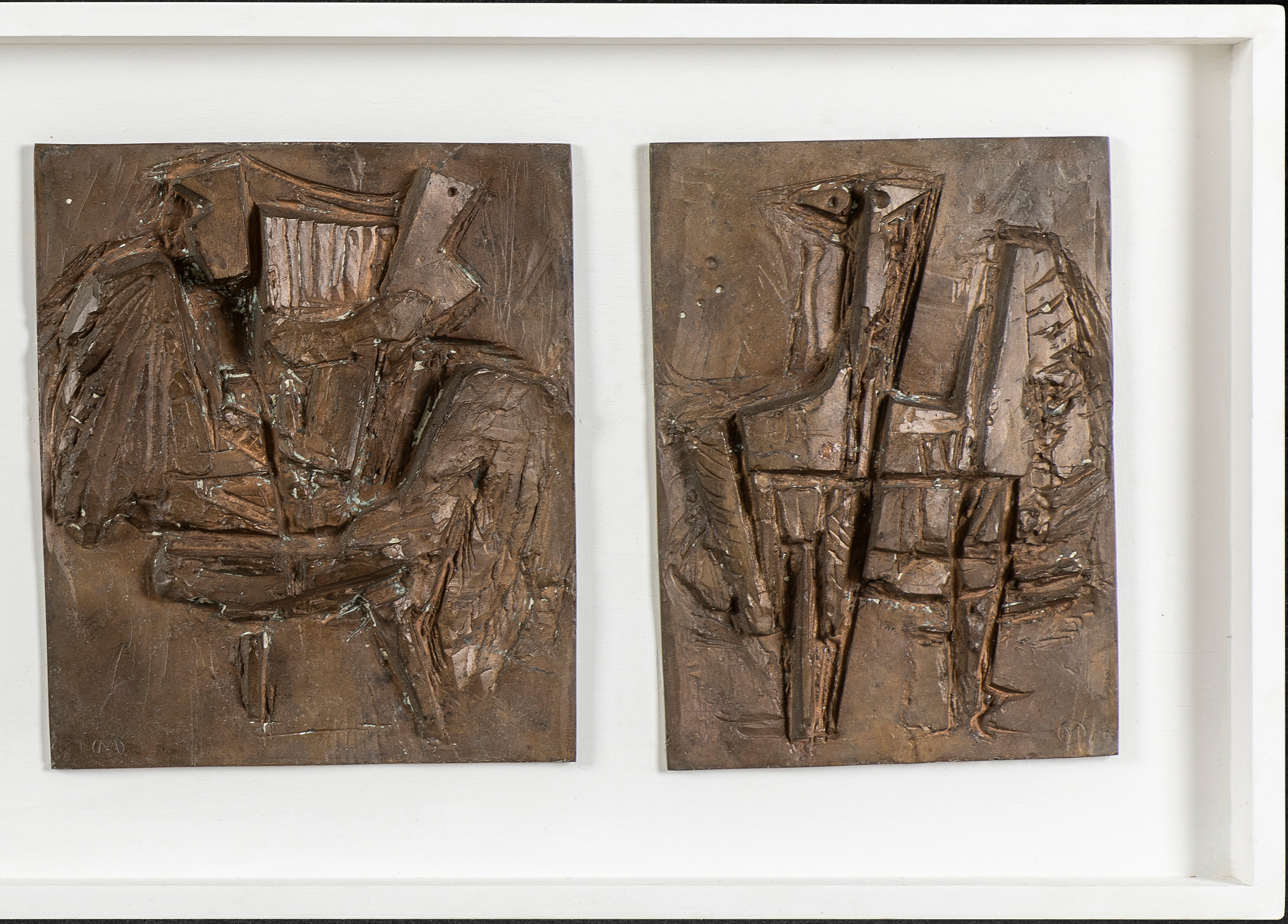
For all the 'Geometry of Fear' artists, one theme seems to have been constant: that the human and the animal were interchangeable – that man had become a changeling being, easily becoming a beast. Equally, the 'innocence' of animals could also stand as a clear metaphor of our ability to wreak suffering on our fellow man. Clarke, Turnbull, Meadows, Chadwick and Paolozzi – perhaps more so than Adams, Butler or Armitage – all created bestiaries of creatures imbued with human emotion. In a way, *Bird One* can be seen almost as the pendant to Clarke's *Complexities of Man* (1951) now in the Tate. Both works resonate with human angst, but also with something deeper and more compelling. In *Bird One*, this is realised in the juxtaposition of the smooth, beautifully carved stone egg with the scored and rough surface of the nest and the striated form of its protective parent, its head and beak striking out into space. The mass of the egg weights and centres the work, lending the initially terrifying form of the bird an underlying warmth and humanity, its primal scream turning to a song of motherhood.



Bernard Meadows, like so many of his contemporaries, such as Geoffrey Clarke (lot 159) and Eduardo Paolozzi (lot 257-265) found success and acclaim through his inclusion in Herbert Read's selection for the 1952 British Pavilion at the Venice Biennale. It was in the catalogue for this show that Read coined the term 'the geometry of fear', an attempt to capture a particular quality of these young artists' work, with their spiky and attenuated forms that spoke to the existential crisis of the post-war period, as humanity tried to reimagine itself, burdened by the knowledge of Auschwitz and Hiroshima. Read's catalogue text was certainly inspired by Meadows' iconic crab sculptures: 'These new images belong to the iconography of despair, or of defiance; and the more innocent the artist, the more effectively he transmits the collective guilt. Here are images of flight, or ragged claws "scuttling across the floors of silent seas", of excoriated flesh, frustrated sex, the geometry of fear.'

In the 1950s, crabs and birds were the mainstay of Meadows' iconography. He wrote that 'Birds can express a whole range of tragic emotion, they have a vulnerability which makes it easy to use them as a vehicle for people' and in a statement written for Bryan Robertson, who curated his second solo exhibition at Gimpel Fils in 1959, Meadows also observed: 'I look upon birds and crabs as human substitutes, they are vehicles expressing my feeling about human beings. To use non-human forms is…less inhibiting: one is less conscious of what has gone before and is more free to take liberties with the form.'

In the 1960s, however, Meadows did not continue to plough the 'geometry of fear' furrow, much as perhaps his gallery and the market would have liked. Instead, like his contemporary Kenneth Armitage, he looked to find a new sculptural vocabulary that spoke to the nascent optimism of the 1960s. An element of joy returns. Sculptures such as *Pointing Figure* and *Relief: Watchers* are classic



Meadows of this period. Although superficially abstract, their strong anthropomorphism is clear, the rounded forms being heads (with eyes), although slippery enough to also connote bellies or even an entire body reduced to a singular form. This shifting nature of what the forms could be is enhanced by the smooth surfaces. In contrast to his 1950s sculpture, there are no jagged edges to arrest the eye, to turn you back on yourself. Instead, Meadows' sculpture flows with you and the space surrounding it and in this way his work returns to the conceptual world occupied by his former employer and mentor, Henry Moore.

160§

BERNARD MEADOWS (BRITISH 1915-2005)

FOUR RELIEFS ON A COCK (LARGE), CONCEIVED 1958

from an edition of 6, each panel stamped with monogram, patinated bronze

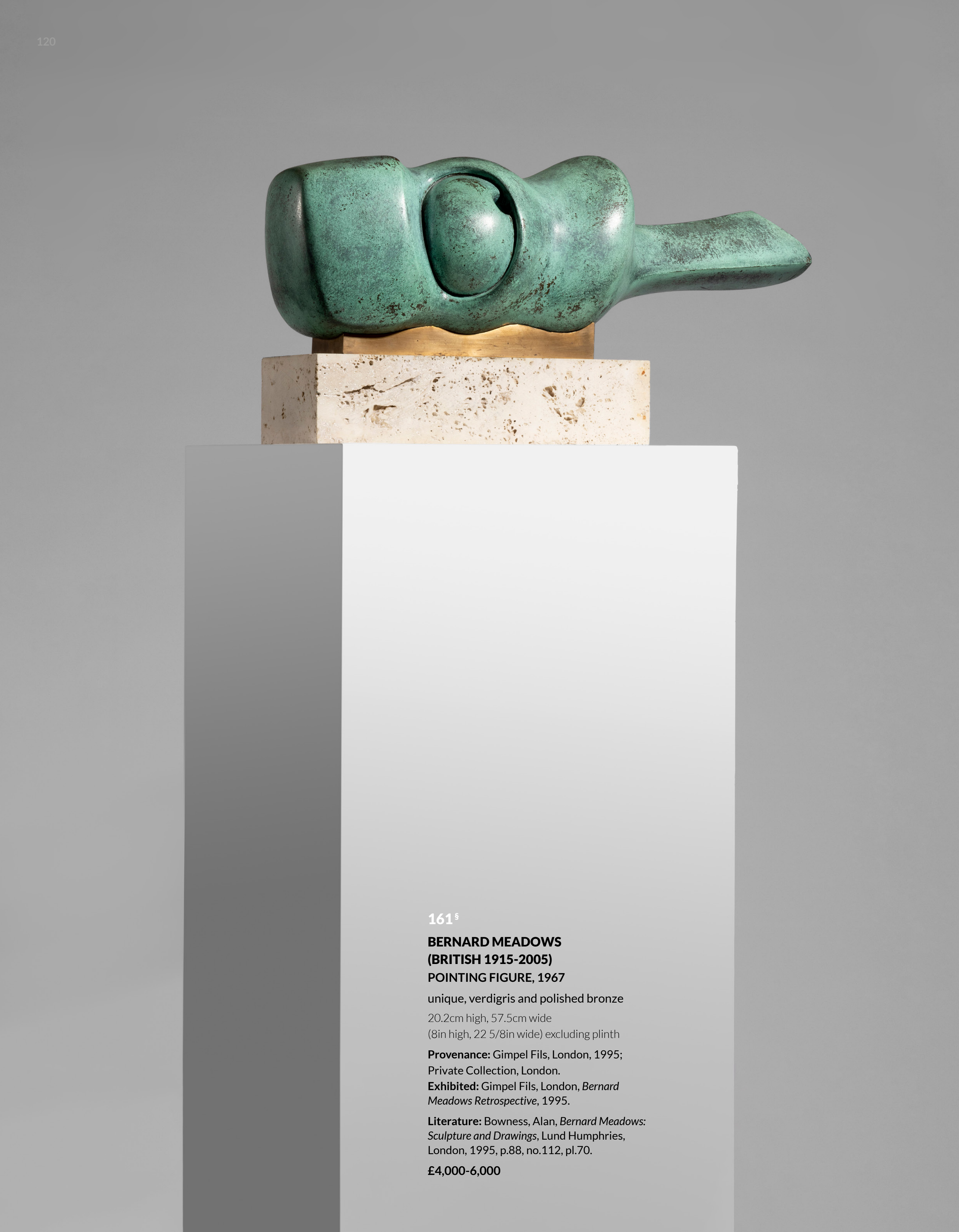
39.4cm x 28.9cm (15 1/2in x 11 3/4in); 39.4cm x 33cm (15 1/2in x 13in); 39.4cm x 33.7cm (15 1/2in x 13 1/4in) and 40cm x 29.2cm (15in x 11 1/2in), all mounted and framed on one board

Provenance: Gimpel Fils, London.

Literature: Bowness, Alan, *Bernard Meadows: Sculpture and Drawings*, Lund Humphries, London, 1995, p. 140, no.49 (another cast illustrated).

Exhibited: Gimpel Fils, London, *Recent Sculpture by Bernard Meadows*, April 1959, no. 45; Ottawa, British Council Tour, National Gallery of Canada, *Recent British Sculpture: Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Hubert Dalwood, Barbara Hepworth, Bernard Meadows, Henry Moore, Eduardo Paolozzi*, April - June 1961, no. 48: this exhibition toured to Montreal, Montreal Museum of Fine Arts, August - September 1961; Winnipeg, Winnipeg Art Gallery, September - October 1961; Saskatchewan, Norman Mackenzie Art Gallery, Regina College, November 1961; Toronto, Art Gallery of Toronto, January - February 1962; Ontario, Public Library and Art Museum, February - March 1962; Vancouver, Vancouver Art Gallery, March - April 1962; Auckland, Auckland Institute and Museum, July 1962; Wellington, Dominion Museum, August - September 1962; Dunedin, Otago Museum, October 1962; Christchurch, Canterbury Museum, November - December 1962; Perth, Western Australia Art Gallery, January - February 1963; Melbourne, National Gallery of Victoria, July - August 1963; Sydney, Art Gallery of New South Wales, September - October 1963; Brisbane, Queensland Art Gallery, November - December 1963; New South Wales, Newcastle War Memorial Cultural Centre, January 1964; Canberra, Albert Hall, February 1964; Tokyo, Bridgestone Art Gallery; and other Japanese venues, including Kyoto, Museum of Modern Art, July - August 1964; and Hong Kong, City Hall Art Gallery, August - September 1964.

£6,000-9,000



161 §

BERNARD MEADOWS (BRITISH 1915-2005)

POINTING FIGURE, 1967

unique, verdigris and polished bronze

20.2cm high, 57.5cm wide
(8in high, 22 5/8in wide) excluding plinth

Provenance: Gimpel Fils, London, 1995;
Private Collection, London.

Exhibited: Gimpel Fils, London, *Bernard Meadows Retrospective*, 1995.

Literature: Bowness, Alan, *Bernard Meadows: Sculpture and Drawings*, Lund Humphries, London, 1995, p.88, no.112, pl.70.

£4,000-6,000

162 §

ROBERT ADAMS (BRITISH 1917-1984)

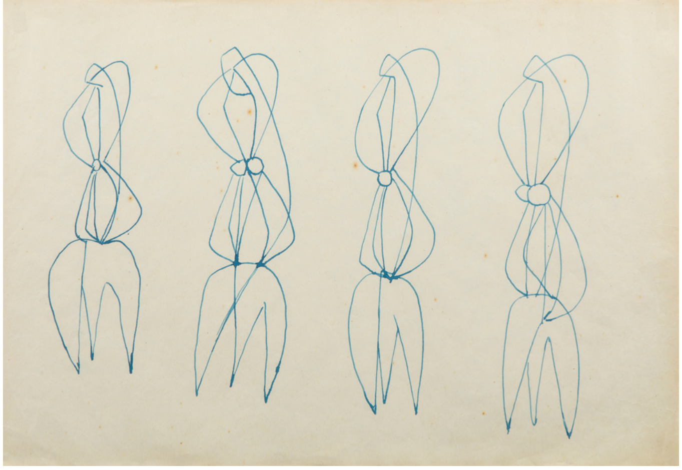
DRAWINGS FOR FIGURE SCULPTURES, CIRCA 1948

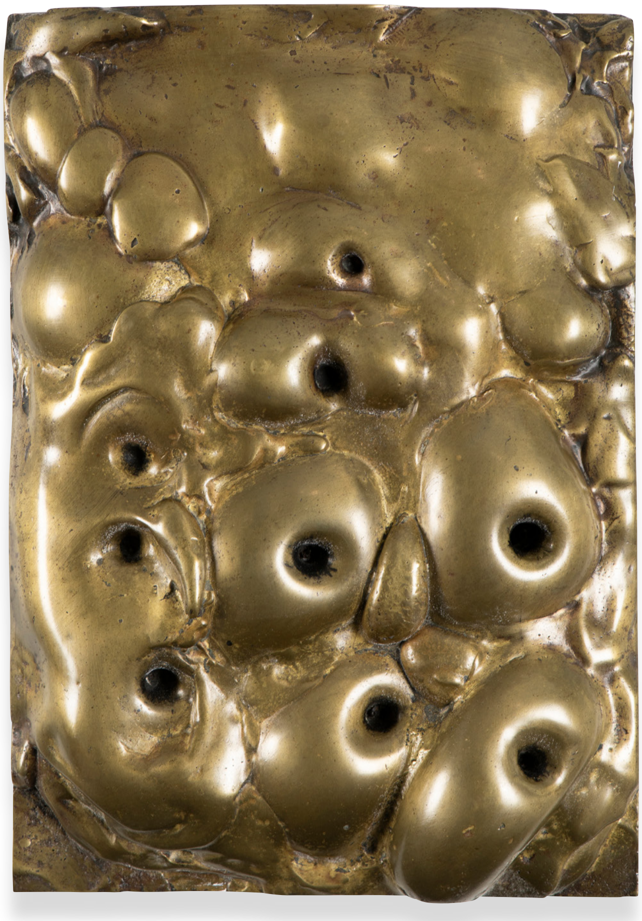
blue ink on paper

30.5cm x 44.5cm (12in x 17 1/2in)

Provenance: Gimpel Fils, London.

£600-800





163 §

BERNARD MEADOWS (BRITISH 1915-2005)

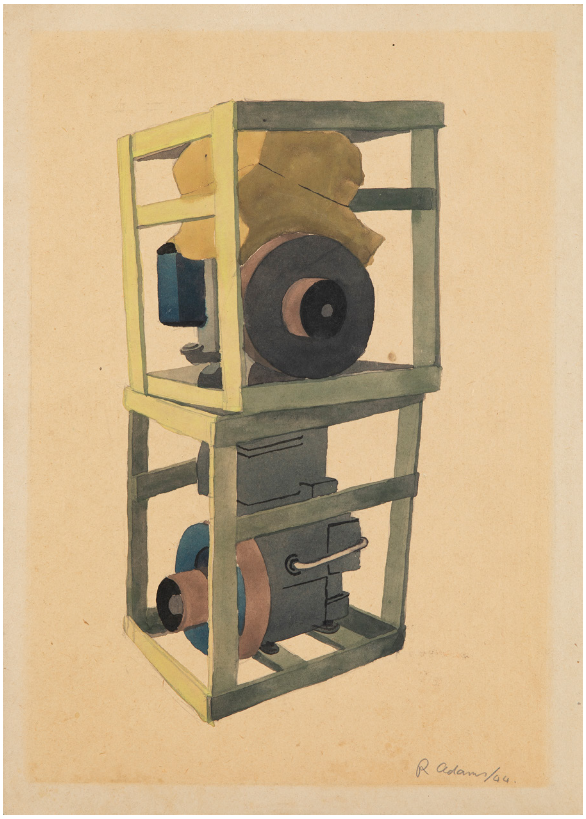
RELIEF: WATCHERS, 1966

edition of 6, brass

40cm x 28.5cm (15 3/4in x 11 1/4in)

Literature: Bowness, Alan, *Bernard Meadows: Sculpture and Drawings*, Lund Humphries, London, 1995, p. 144, no.99 (plaster illustrated).

£4,000-6,000



164 §

ROBERT ADAMS (BRITISH 1917-1984)

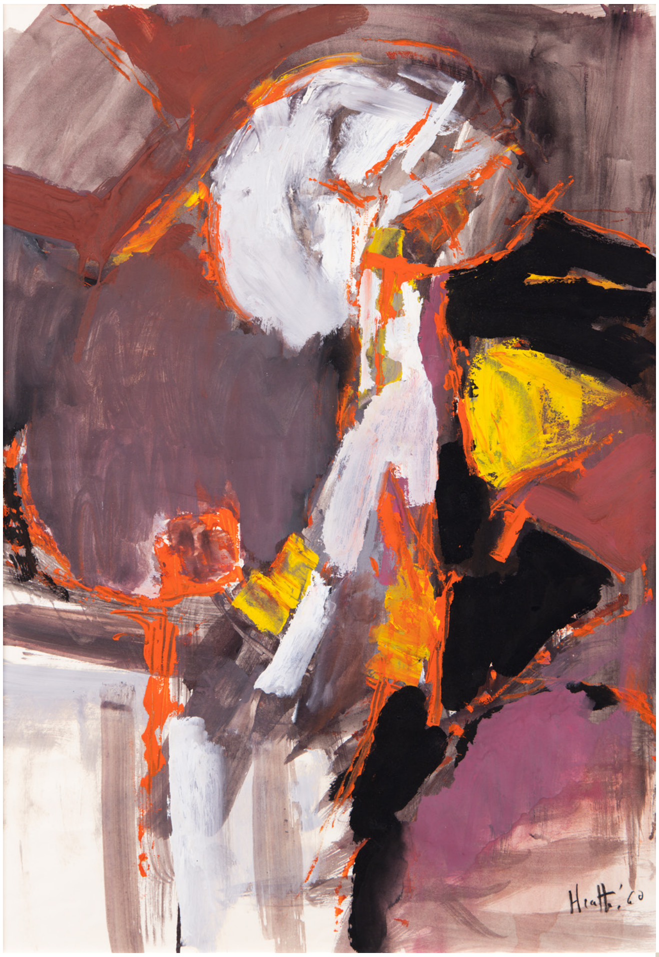
AGRICULTURAL MACHINERY, 1944

signed and dated in pencil (lower right),
pen, ink and watercolour on paper

35.5cm x 25.4cm (14in x 10in), unframed

Provenance: Gimpel Fils, London.

£600-800



165 §

ADRIAN HEATH (BRITISH 1920-1992)

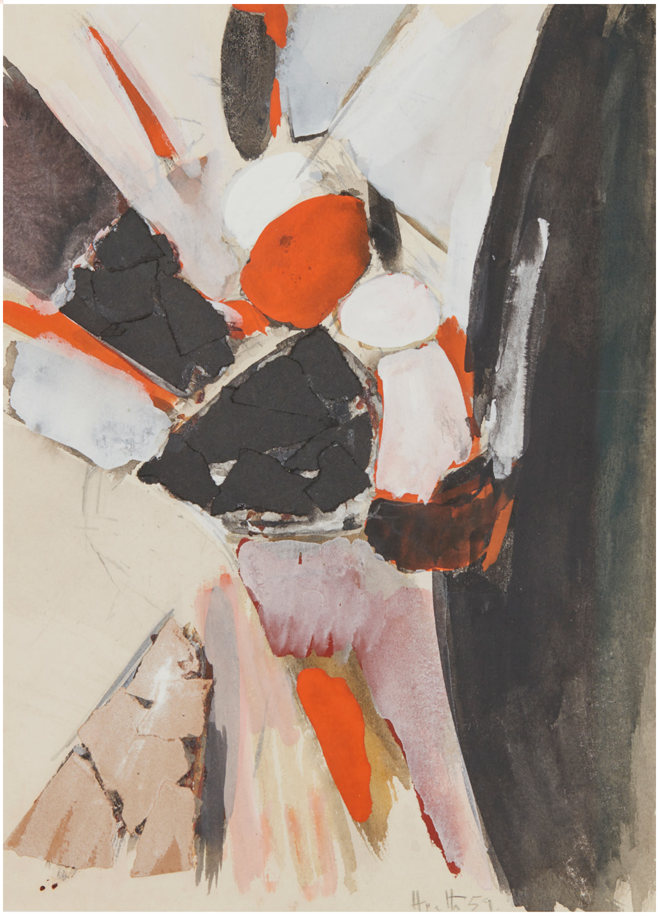
UNTITLED, 1960

signed and dated (lower right), mixed media on paper

74cm x 52cm (29 1/8in x 20 1/2in)

Provenance: Presented by the artist as a wedding gift to a close friend;
Private Collection, UK.

£2,000-3,000



166 §

ADRIAN HEATH (BRITISH 1920-1992)

UNTITLED, 1959

signed and dated (lower right), mixed media collage

36cm x 26cm (14 1/4in x 10 1/4in)

£2,000-3,000

167 §

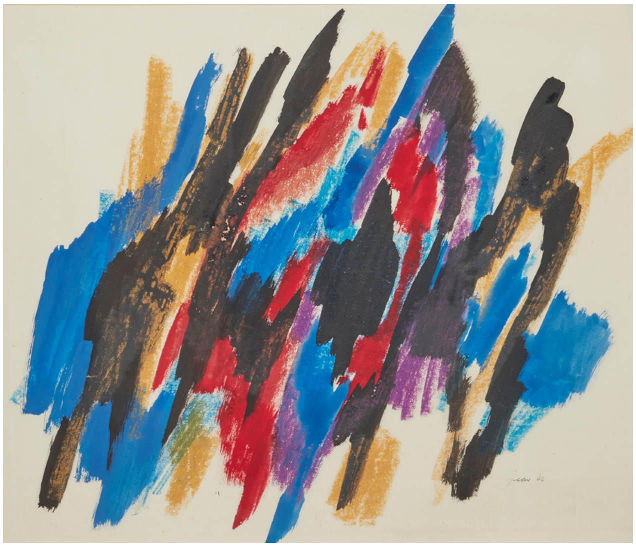
WILLIAM GEAR R.A., F.R.S.A., R.B.S.A. (BRITISH 1915-1997)

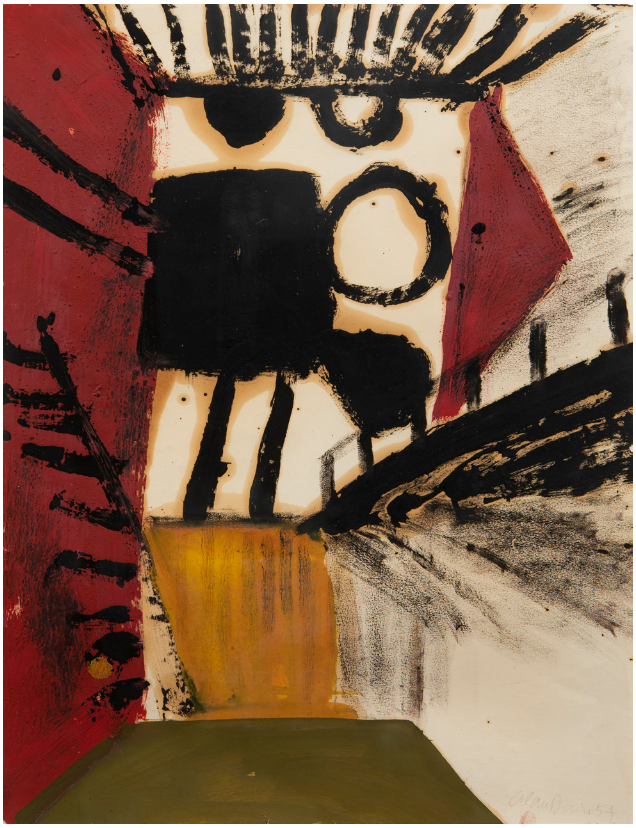
BLACK/BLUE (ABSTRACT), 1966

signed and dated (lower right), gouache and oil pastel on paper

53cm x 64.5cm (20 3/4in x 25 1/2in)

£1,000-1,500





168 §

ALAN DAVIE C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)

UNTITLED, OPUS OG.54-381, 1954

signed and dated in pencil (lower right), oil on paper

49.5cm x 38cm (19 1/2in x 15in)

Provenance: Gimpel Fils, London;
Private Collection, London.

£2,000-3,000

169 §

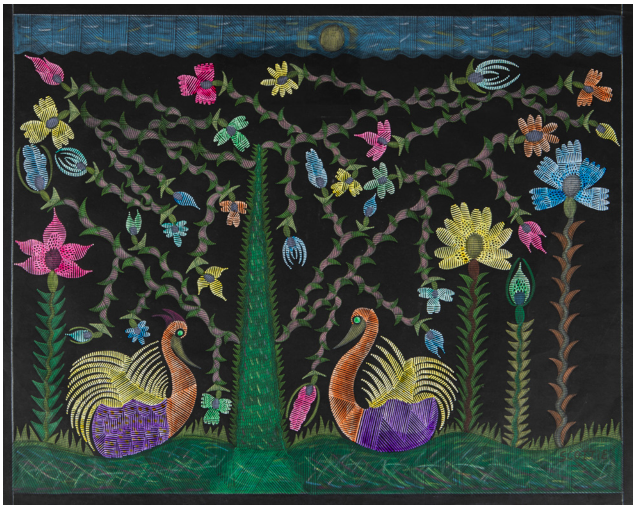
SCOTTIE WILSON (BRITISH 1891-1972)

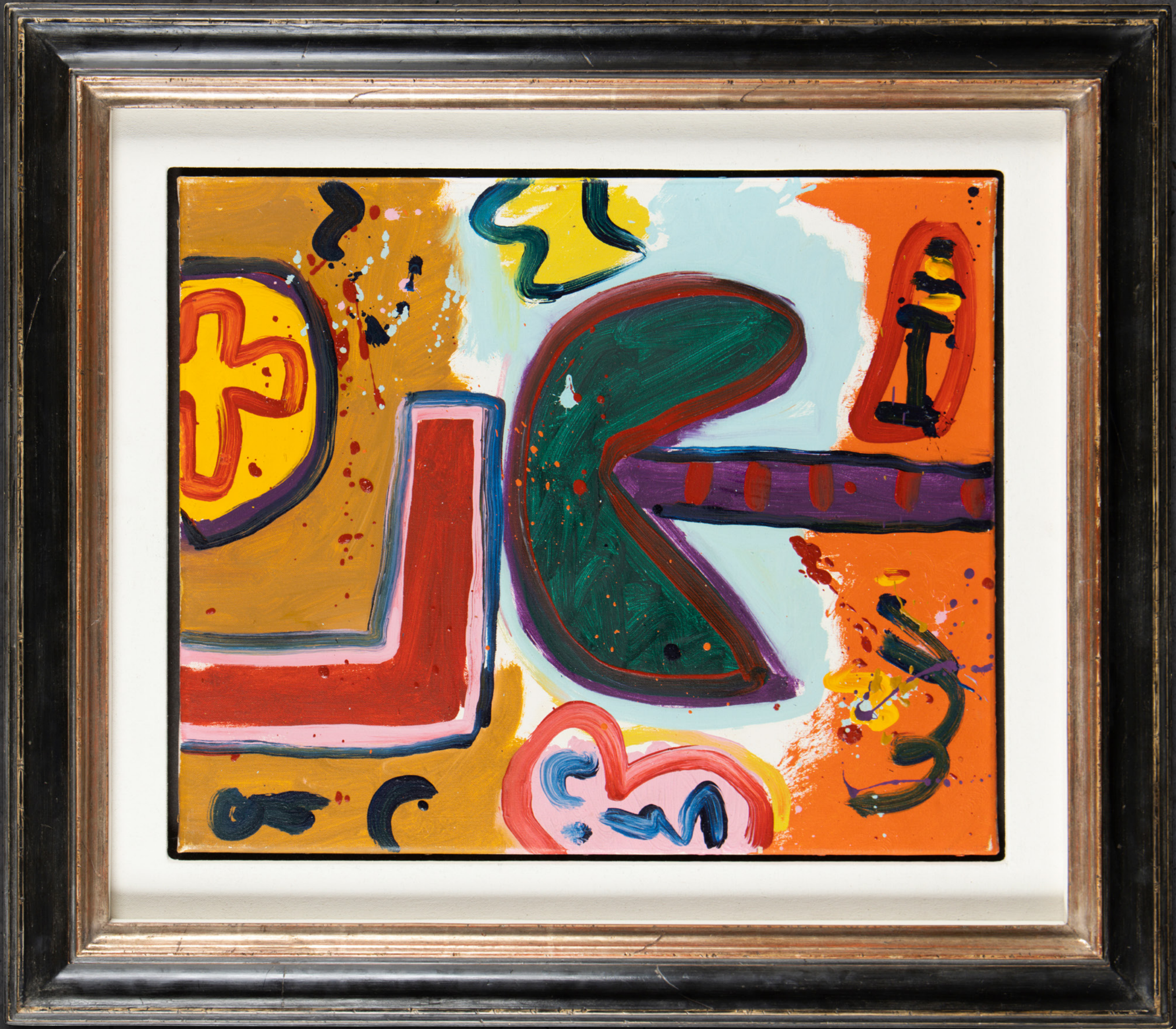
BIRDS AND TREE

signed 'SCOTTIE' (lower right), coloured inks and crayons on paper laid on board

61cm x 86.5cm (24in x 34in), unframed

£800-1,200





170 §

ALAN DAVIE C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)

SMILE OF THE CHAMELEON NO.2, SEPTEMBER 1967

signed and dated (to reverse), oil on canvas

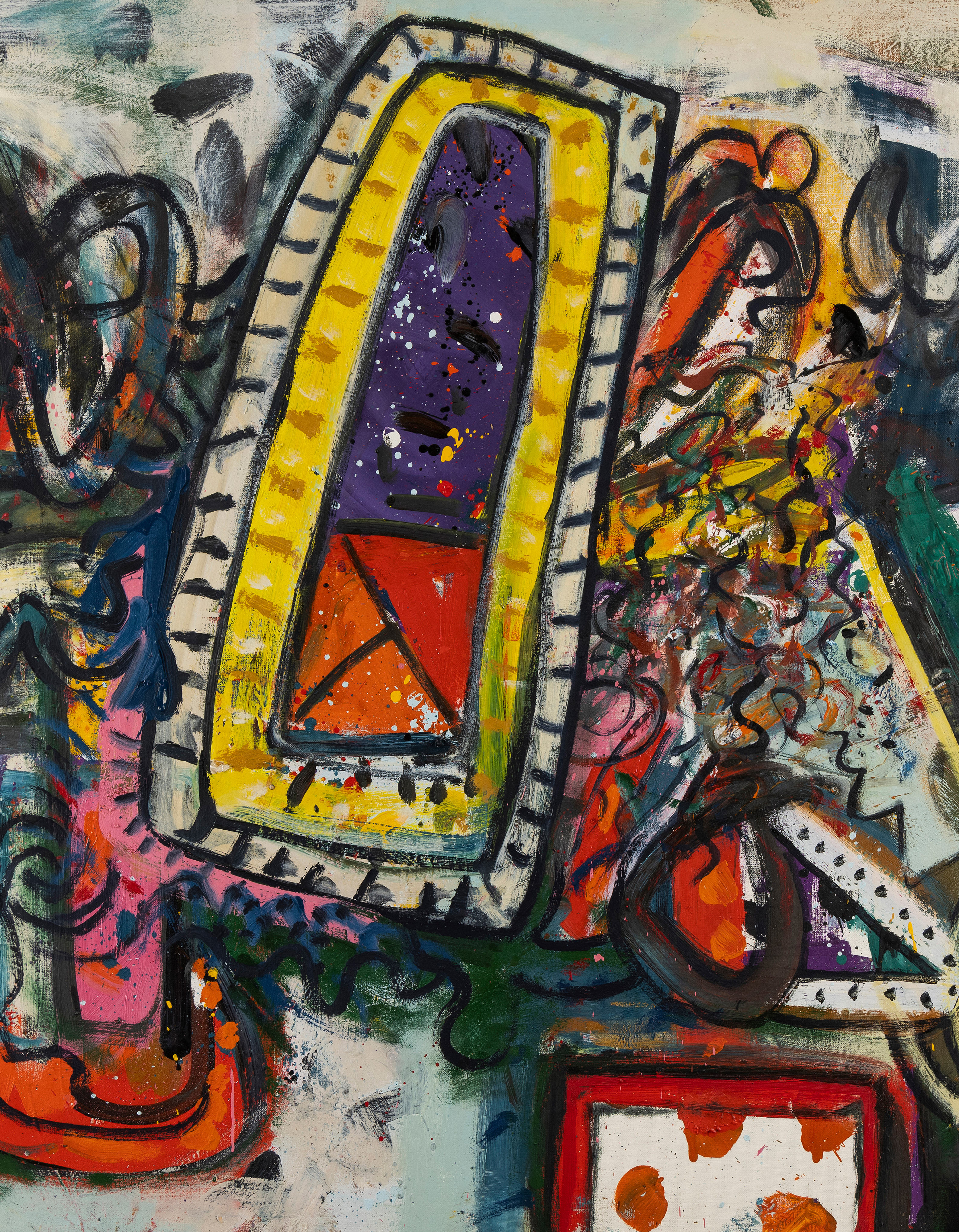
50cm x 59.5cm (19 3/4in x 23 1/2in)

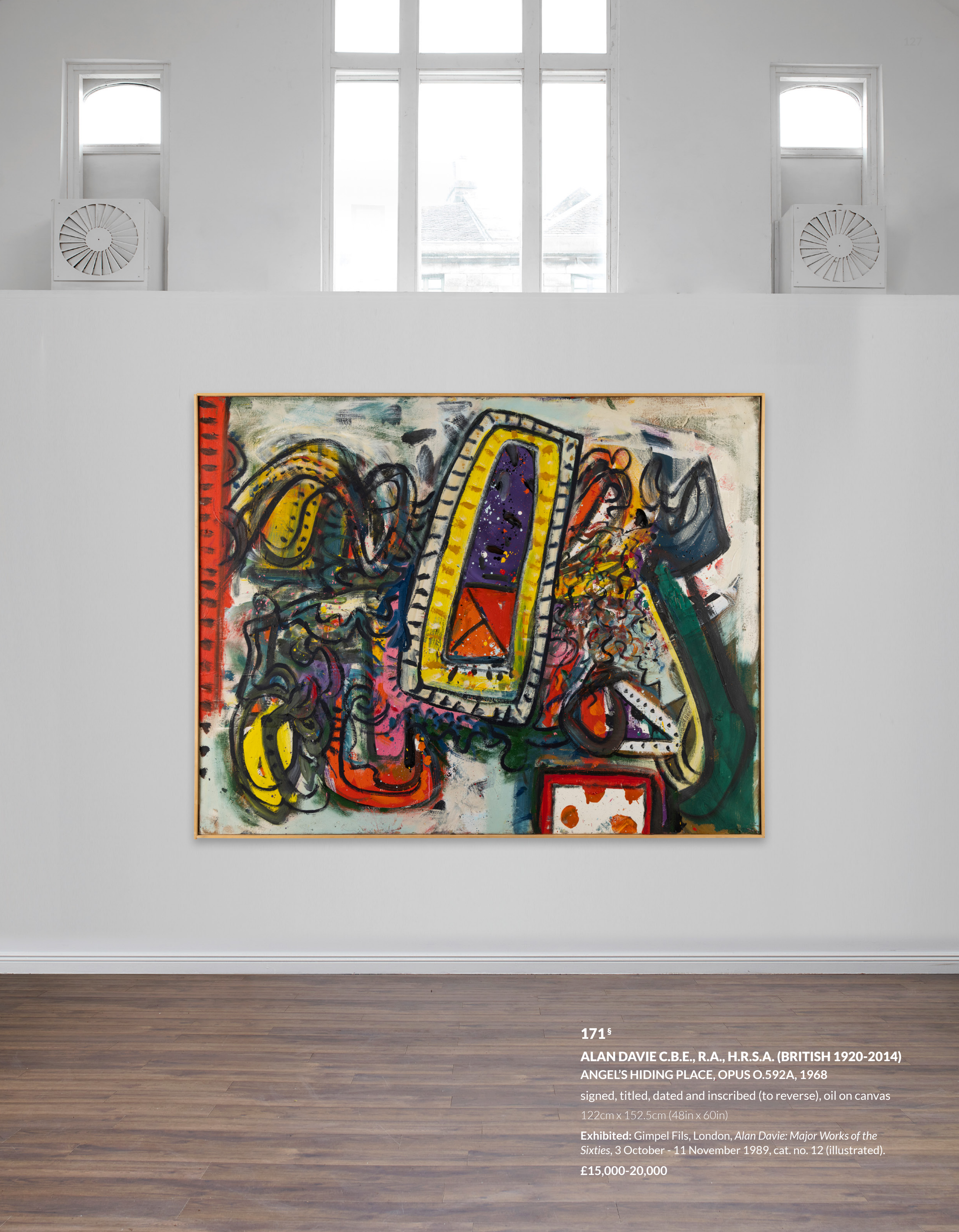
Provenance: Gimpel & Hannover Galerie, Zurich;
Private Collection, Munich;
Collection, UK.

£10,000-15,000

> “Not only does the bespattered and encrusted surface of Davie take on a positive richness, as of medieval jewellery or stained glass, but formal analogies appear... the froth of new buds or leaves seem to crystalize out of the swift, ragged calligraphy; there, flat blunt chinks of form resolve themselves into somewhat heraldic emblems of the human figure.”
>
> *Patrick Heron, 1956*

Left
Lots 5
& 286 [detail]





171§

ALAN DAVIE C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)

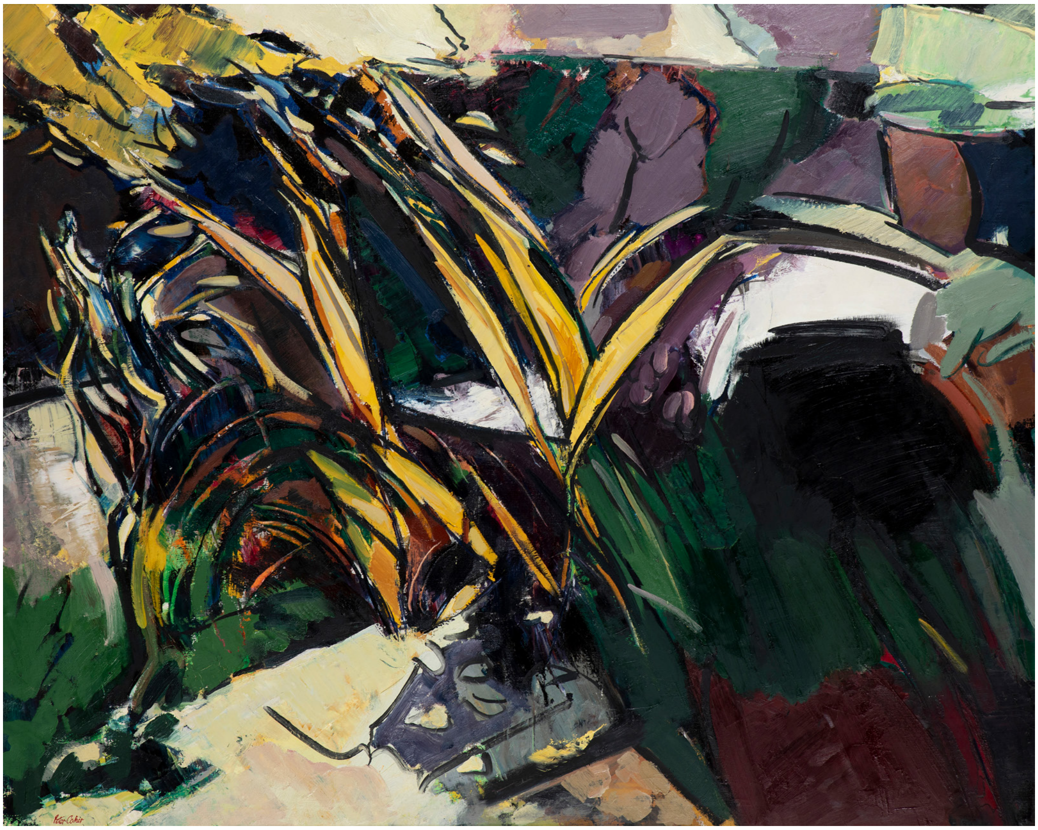
ANGEL'S HIDING PLACE, OPUS O.592A, 1968

signed, titled, dated and inscribed (to reverse), oil on canvas

122cm x 152.5cm (48in x 60in)

Exhibited: Gimpel Fils, London, *Alan Davie: Major Works of the Sixties*, 3 October - 11 November 1989, cat. no. 12 (illustrated).

£15,000-20,000



172§

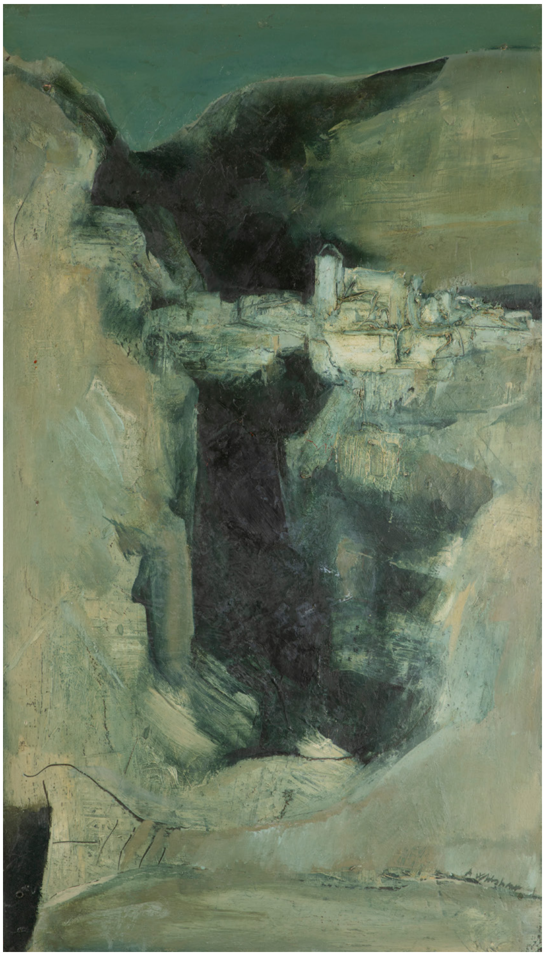
PETER COKER (BRITISH 1926-2004)

LANDSCAPE

signed (lower left), oil on canvas

129.5cm x 161.5cm (51in x 63 1/2in)

£2,000-3,000



173§

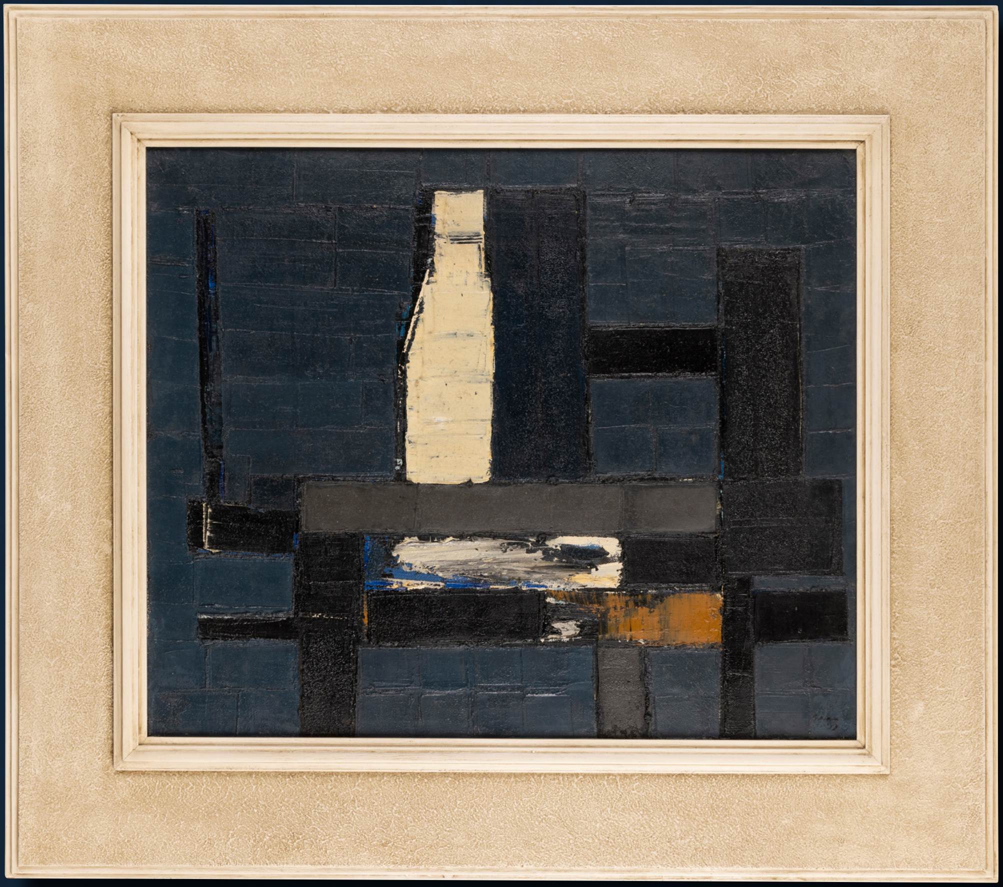
ANTHONY WHISHAW R.A. (BRITISH 1930-)

SPANISH GORGE, 1964

signed and dated (lower right), oil on board

106.5cm x 61cm (42in x 24in)

£700-1,000



174 §

WILLIAM GEAR R.A., F.R.S.A., R.B.S.A. (BRITISH 1915-1997)

STILL LIFE WITH BOTTLE, 1955

signed and dated (lower right), signed, titled and dated 'Aug. '55' (to reverse), oil on canvas

49cm x 59.5cm (19 1/4in x 23 3/8in)

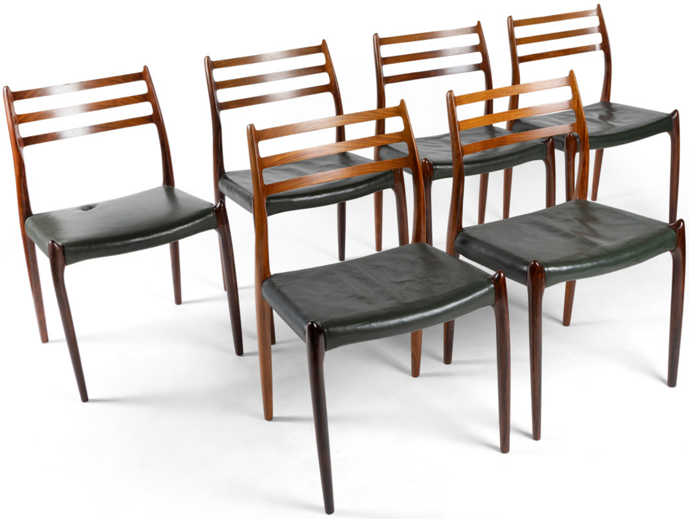
Provenance: Private Collection, London, acquired directly from the artist.

£6,000-8,000

William Gear was relatively rare amongst British artists of the 1950s in his being a fully paid-up member of a European avant-garde movement: in his case, CoBrA, named after the three key sites of affiliation: Copenhagen, Brussels and Amsterdam.

Gear had spent the years immediately after the war in Paris, still just about the centre of the art world (before New York began to draw artists across the Atlantic) and had become entwined in what was known as the Ecole de Paris, where European painting started its own journey towards abstraction. He became friends with Nicholas de Staël and there is a definite confluence between the two artists' work in the early 1950s, as can be seen in *Still Life with Bottle*. An image that is nominally figurative (depicting objects in a three-dimensional space) but which is really about abstract values – the interplay of colour and form, creating a procession for the eye to travel around the painting, which in turn asserts its own flatness – its artificiality – in the heavy slabs of colour applied with a palette knife. The abstract nature of the work is further enhanced by its loose orthogonal structure, and Giorgio Morandi distilled through Piet Mondrian, so it could – if one wanted – be read as entirely abstract, the direction of travel for Gear himself and his work of the 1960s.

Gear's palette in the mid-50s is often dominated by these steely blues, flat greys and blacks – close harmonies of tone through which Gear creates subtle shifts of mood. Here his work comes close to another friend from the Ecole de Paris, Pierre Soulages, himself a master of the emotive oscillation between black and blue.



175^{Y}

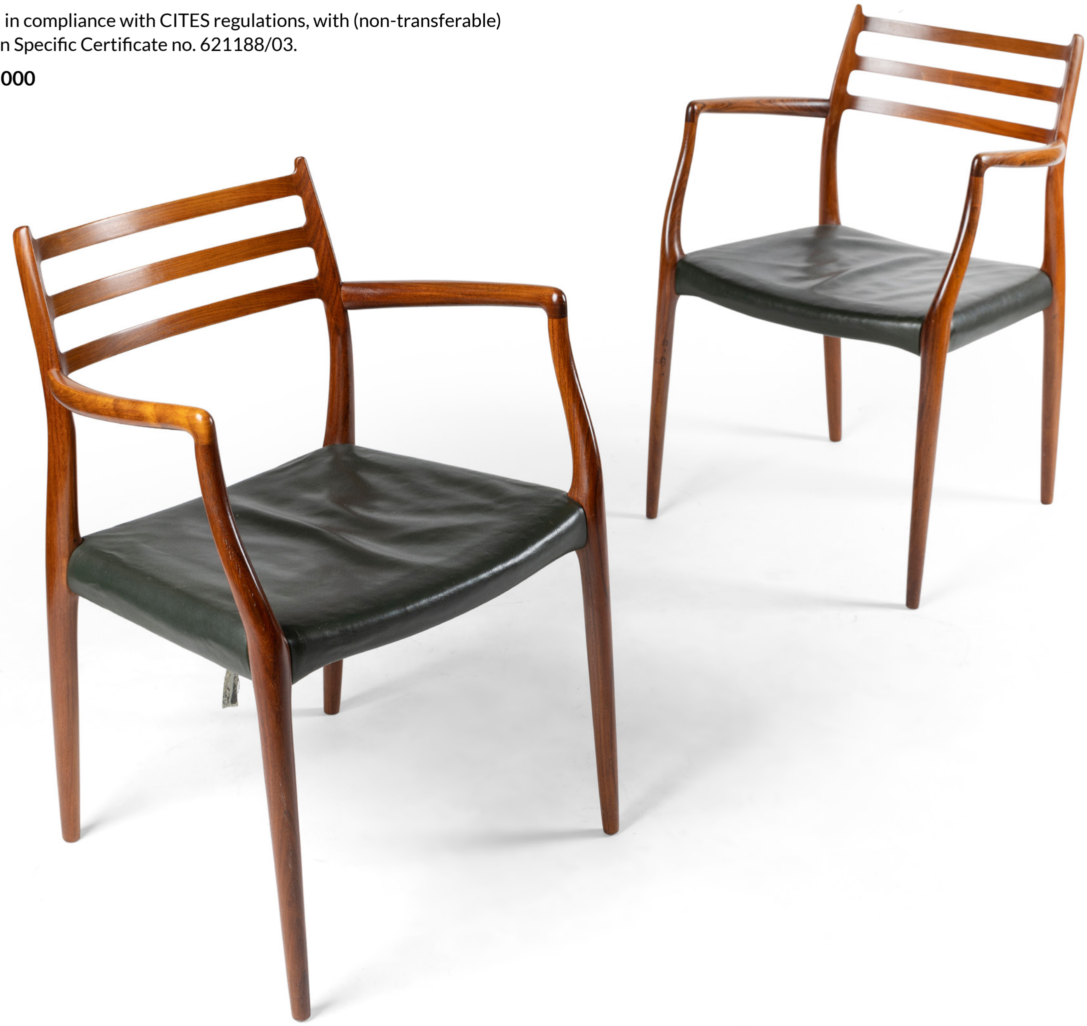
NIELS MØLLER (DANISH 1920-1982) FOR J. L. MOLLER MODELS
SET OF EIGHT CHAIRS

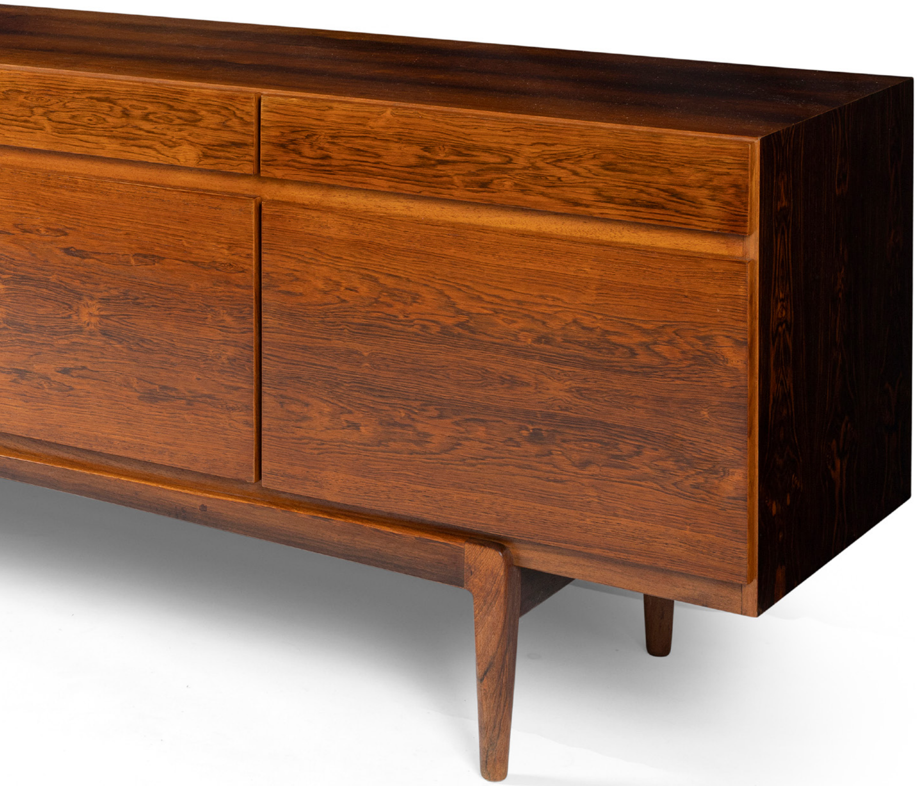
model no. 78, each branded with manufacturer's marks, rosewood and green leather, comprising six side chairs and two armchairs (8)

armchairs: 80.5cm high, 55cm wide (31 5/8in high, 21 5/8in wide); side chairs: 80.5cm high, 48.5cm wide (31 5/8in high, 19in 1/8in wide)

Note: Sold in compliance with CITES regulations, with (non-transferable) Transaction Specific Certificate no. 621188/03.

£3,000-5,000





176 Y

IB KOFOD-LARSEN (DANISH 1921-2003) FOR FAARUP MØBELFABRIK

SIDEBOARD

model no. FA66, with manufacturer's label, rosewood

77.2cm high, 230cm wide, 50cm deep (30 3/8in high, 90 1/2in wide, 19 1/2in deep)

Note: Sold in compliance with CITES regulations, with (non-transferable) Transaction Specific Certificate no. 621188/01.

£3,000-5,000

177 Y

JOHN MORTENSEN FOR HELTBORG MØBELFABRIK

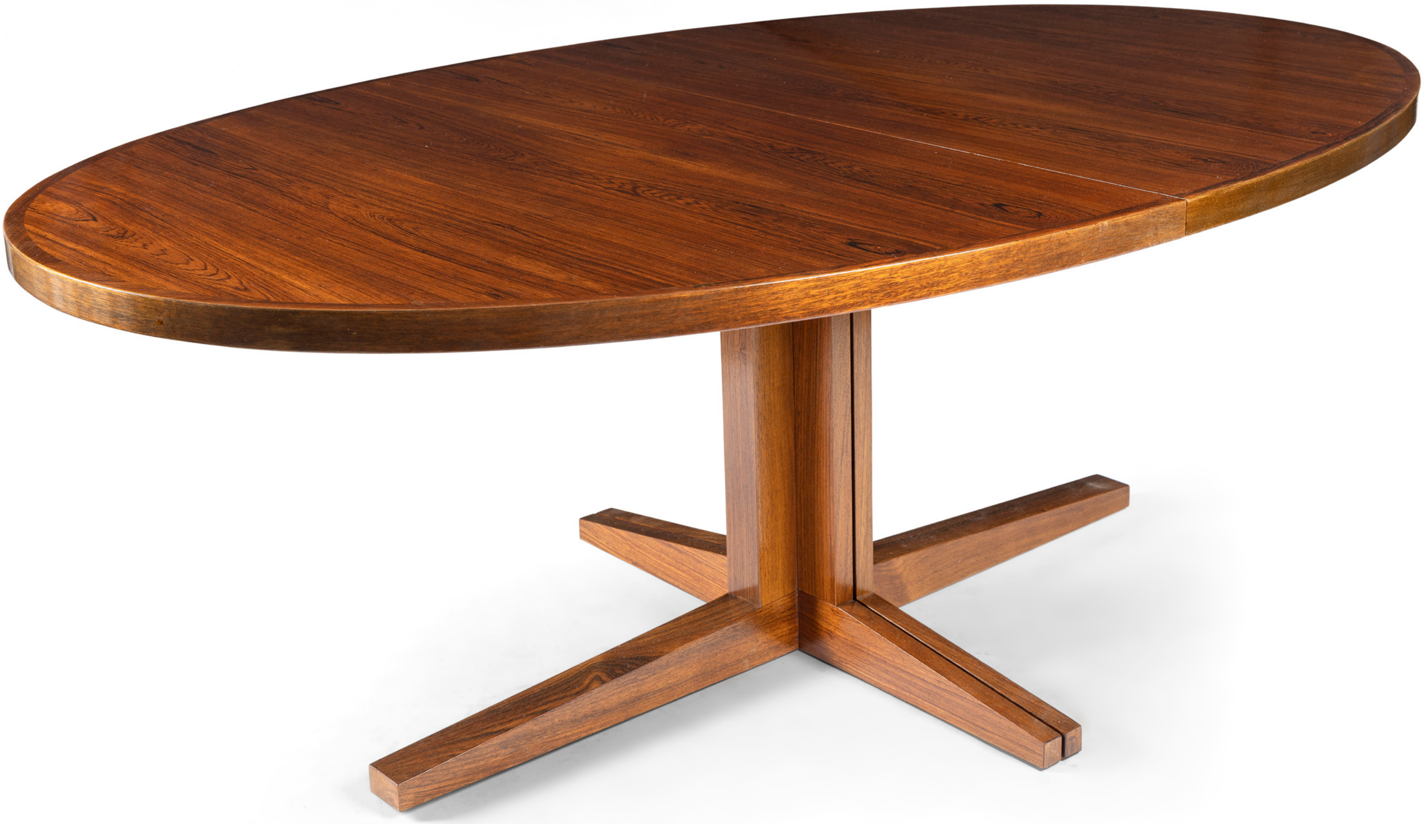
EXTENDING DINING TABLE

model no. HM55, rosewood

71.5cm high, 289cm long, 122.5cm deep (28 1/4in high, 113 3/4in long, 48 1/4in deep) fully extended with two leaves

Note: Sold in compliance with CITES regulations, with (non-transferable) Transaction Specific Certificate no. 621188/02.

£1,200-1,800



178

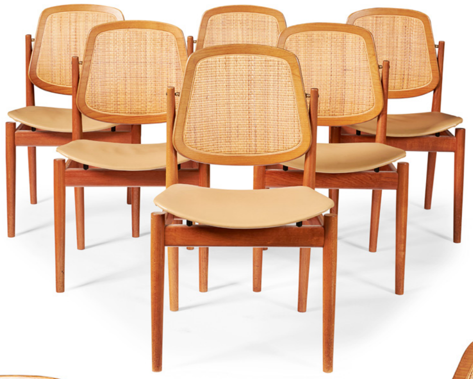
ARNE VODDER (DANISH 1926-2009) FOR FRANCE & SON

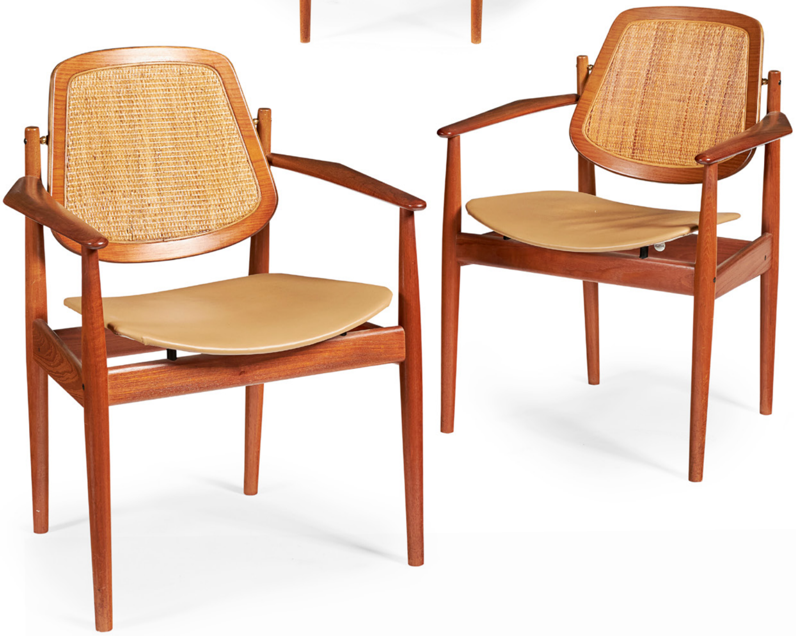
SET OF EIGHT CHAIRS

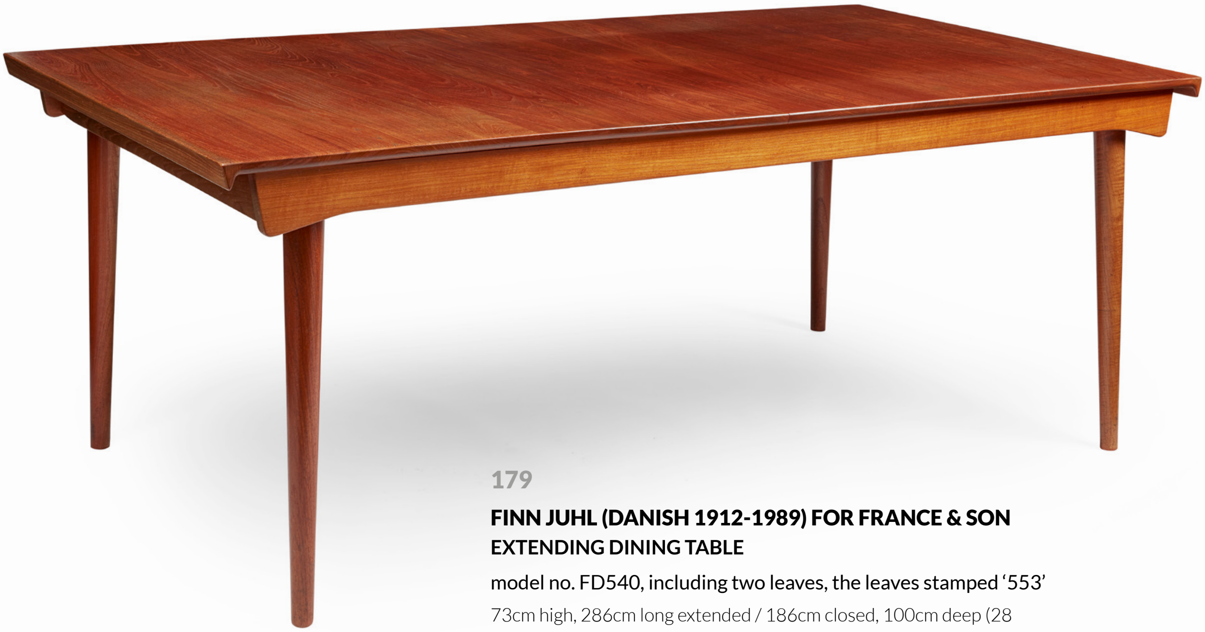
model no. 203, comprising two armchairs and six side chairs, teak, with vinyl seats and woven backs, each with maker's label (8)

armchairs: 84.5cm high, 62cm wide, 46.5cm deep (33 1/4in high, 24 3/8in wide, 18 1/4in deep); side chairs: 84.5cm high, 51cm wide, 46cm deep (33 1/4in high, 20in wide, 18 1/8in deep)

£1,000-2,000







179

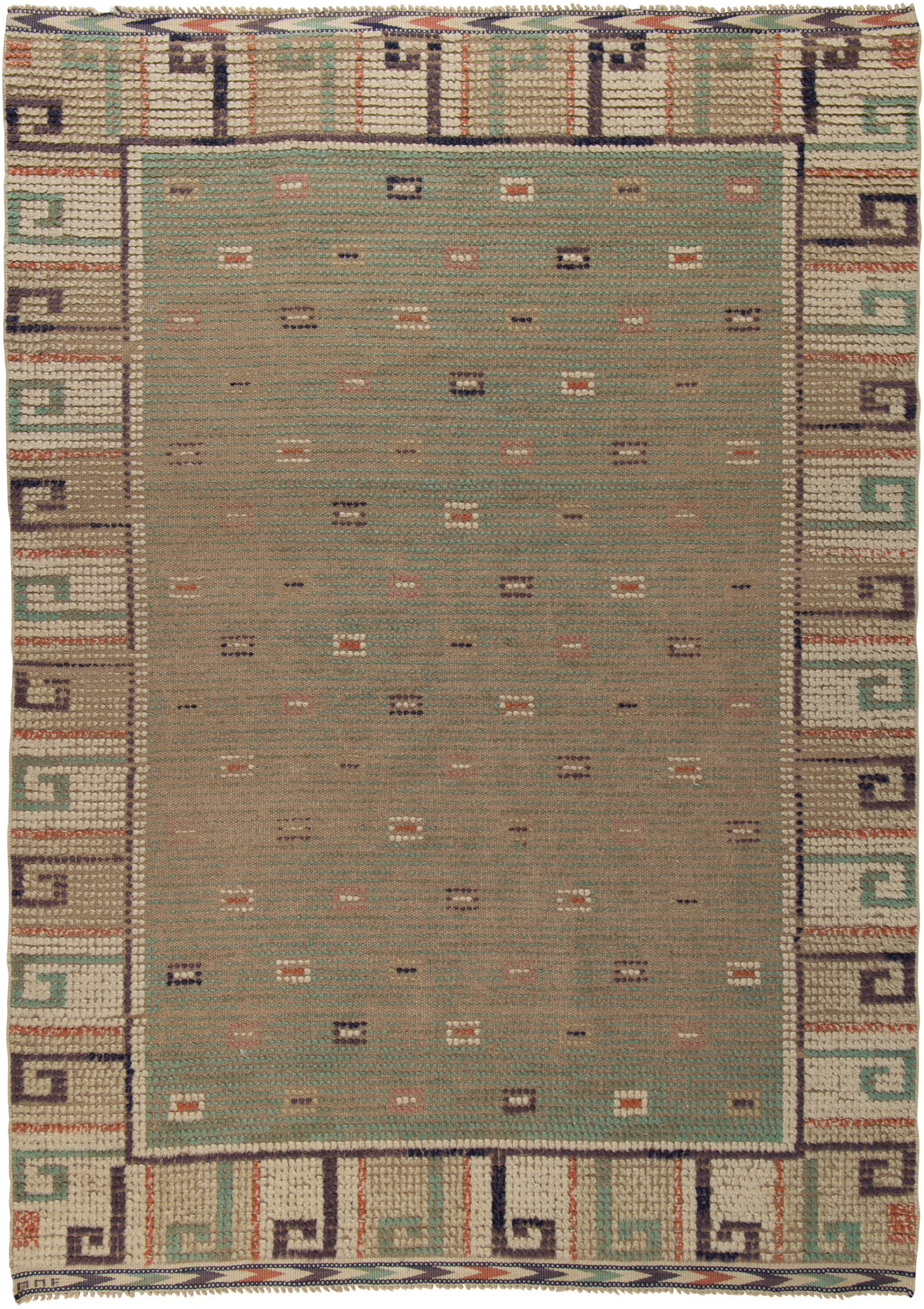
FINN JUHL (DANISH 1912-1989) FOR FRANCE & SON

EXTENDING DINING TABLE

model no. FD540, including two leaves, the leaves stamped '553'

73cm high, 286cm long extended / 186cm closed, 100cm deep (28 3/4in high, 112 5/8in long extended / 73 1/4in closed, 39 3/8in deep)

£600-1,000



180

MÄRTA MÅÅS-FJETTERSTRÖM (SWEDISH 1873-1941)

RUG

signed ‘MMF’ (lower left), wool and linen

210cm x 150cm (82 1/2in x 59in)

£2,000-3,000

181

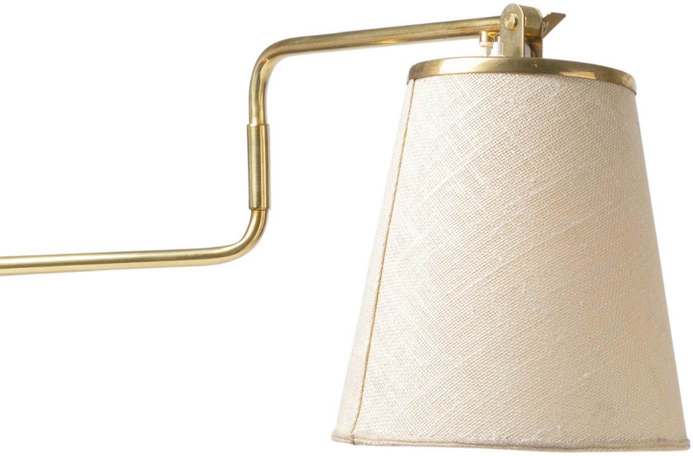
PAAVO TYNELL (FINNISH 1890-1973) FOR TAITO OY, HELSINKI

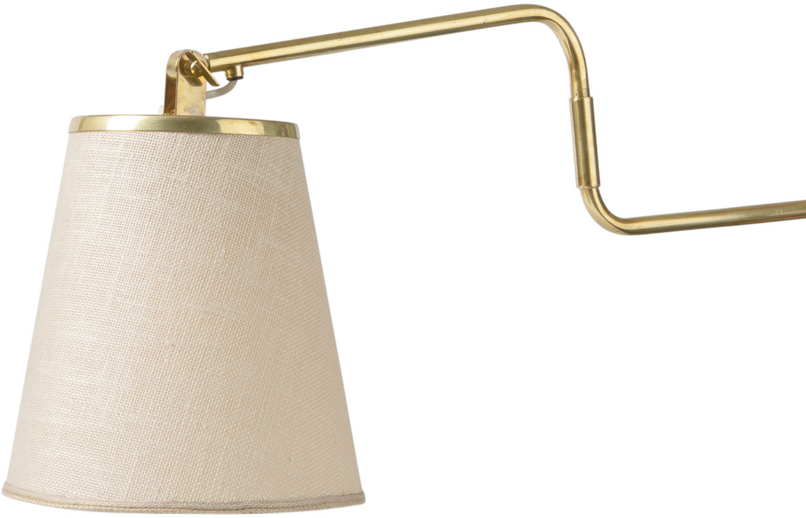
PAIR OF WALL LIGHTS

model no. 9414, each impressed manufacturer's mark 'OY TAITO AB', brass and fabric shades (2)

73cm wide extended (28 3/4in wide) including shade

£3,000-5,000





182

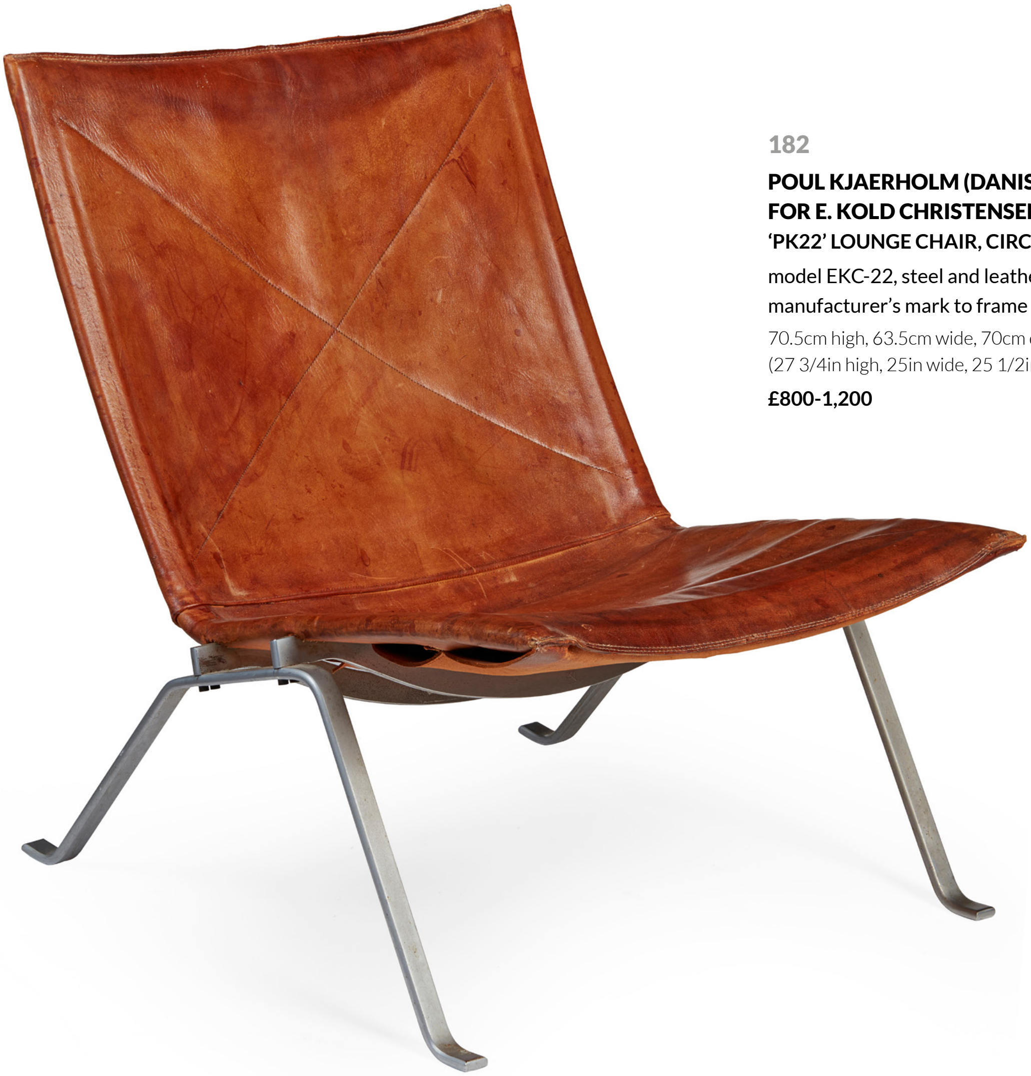
POUL KJAERHOLM (DANISH 1929-1980) FOR E. KOLD CHRISTENSEN

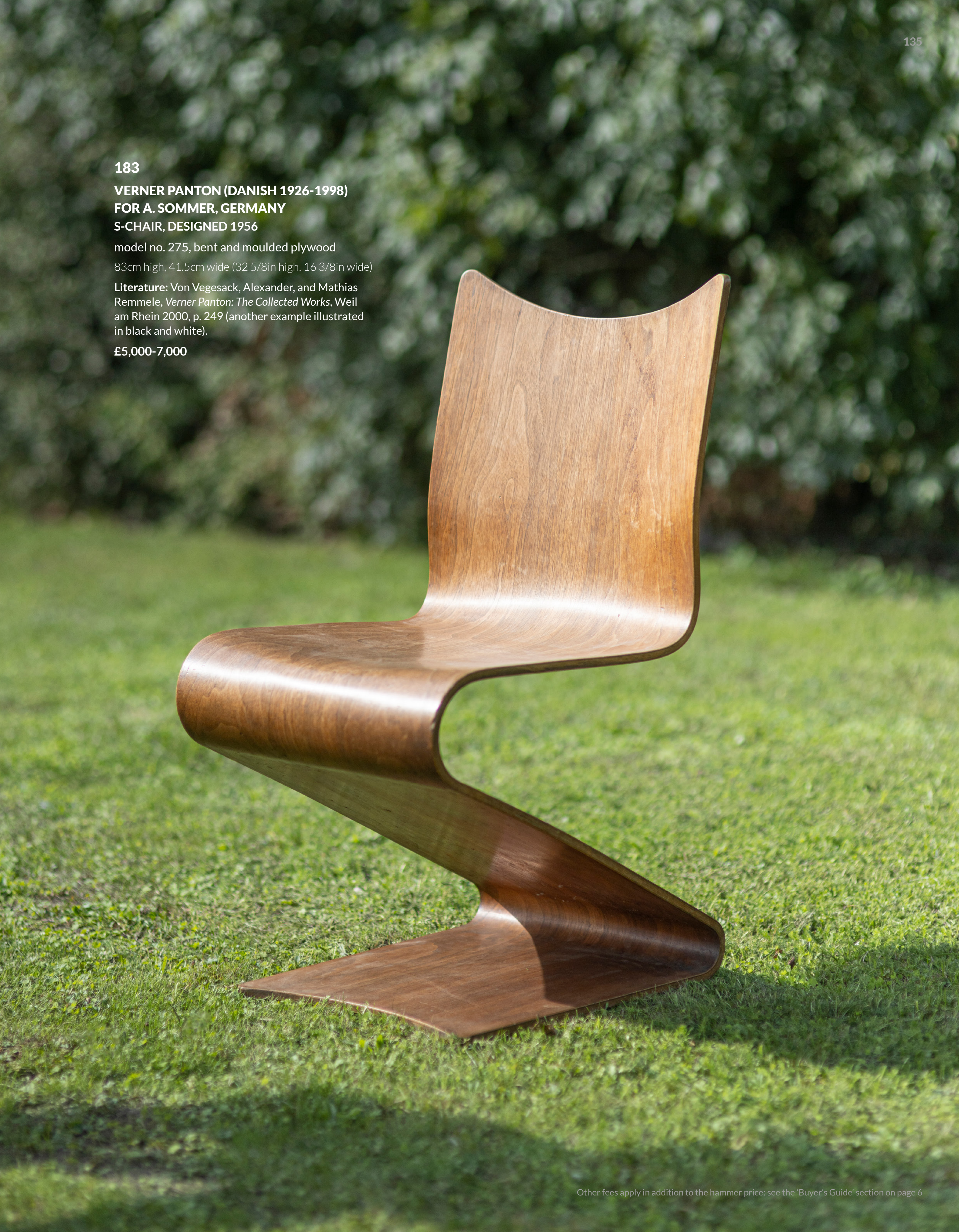
'PK22' LOUNGE CHAIR, CIRCA 1960

model EKC-22, steel and leather, stamped manufacturer's mark to frame

70.5cm high, 63.5cm wide, 70cm deep
(27 3/4in high, 25in wide, 25 1/2in deep)

£800-1,200





183

VERNER PANTON (DANISH 1926-1998) FOR A. SOMMER, GERMANY

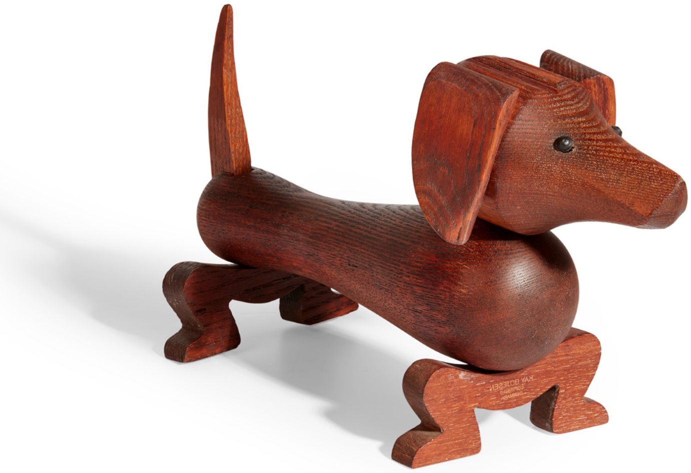
S-CHAIR, DESIGNED 1956

model no. 275, bent and moulded plywood

83cm high, 41.5cm wide (32 5/8in high, 16 3/8in wide)

Literature: Von Vegesack, Alexander, and Mathias Remmele, *Verner Panton: The Collected Works*, Weil am Rhein 2000, p. 249 (another example illustrated in black and white).

£5,000-7,000



184

KAY BOJESEN (DANISH 1886-1958)

DACHSHUND

stamped 'Kay Bojesen, copyright Denmark' to front legs, teak

15cm high, 25cm long (5 7/8in high, 9 7/8in long)

£500-700

185

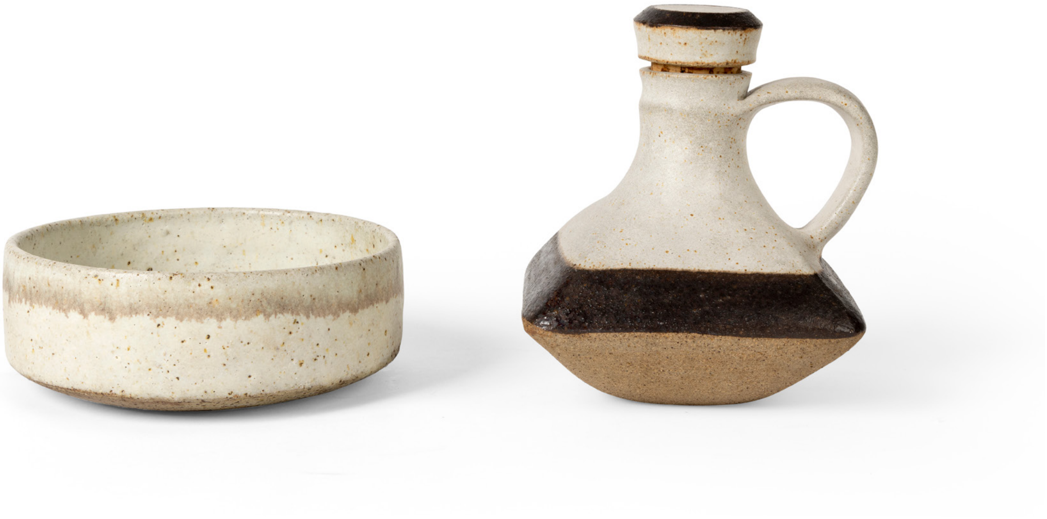
GUIDO GAMBONE (ITALIAN 1909-1969)

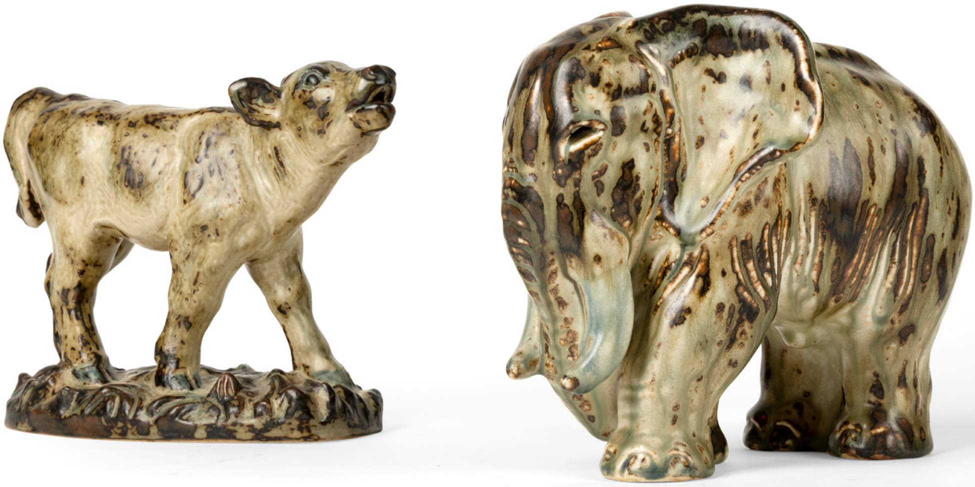
BOWL AND LIDDED JUG

each signed 'GAMBONE', stoneware (2)

Bowl: 16.5cm diameter (6 1/2in diameter); Jug: 16cm high (6 1/4in high)

£500-700





186

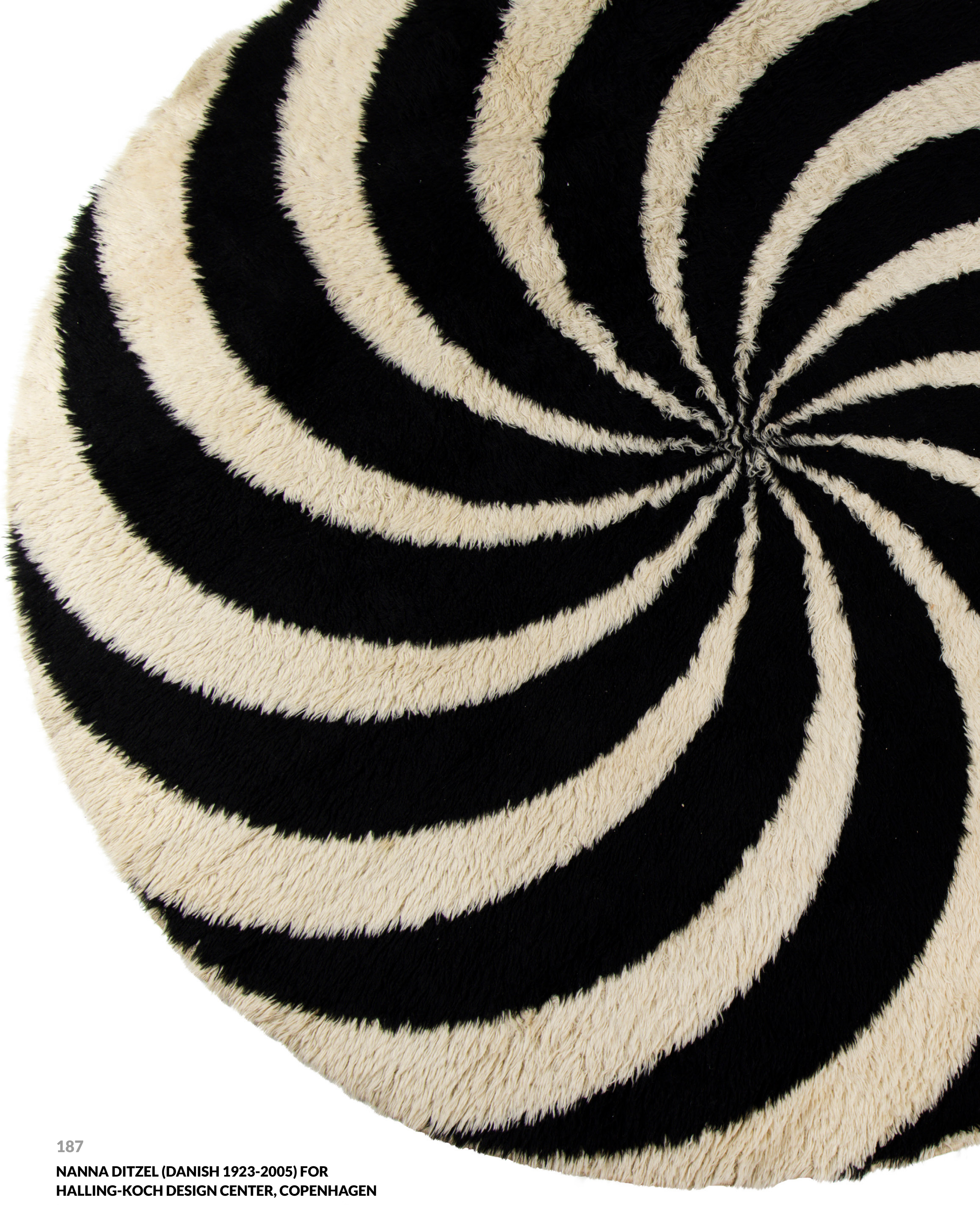
KNUD KYHN (DANISH 1880-1969) FOR ROYAL COPENHAGEN

CALF AND ELEPHANT

model nos. 21736 and 20198, each incised artist's monogram and manufacturer's marks, stoneware (2)

Calf: 18.5cm high, 24.5cm wide (7 1/4in high, 9 5/8in wide); Elephant: 19.5cm high, 22.5cm wide (7 5/8in high, 8 7/8in wide)

£300-500



187

NANNA DITZEL (DANISH 1923-2005) FOR HALLING-KOCH DESIGN CENTER, COPENHAGEN

'WINDMILL' RUG, CIRCA 1965

tufted wool

246cm diameter (96 3/4in diameter)

£4,000-6,000

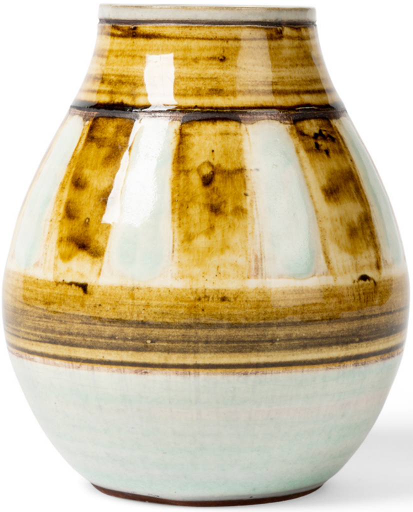
188

TAPIO WIRKKALA (FINNISH 1915-1985) FOR KULTAKESKUS OY
FIFTEEN 'TW486' CANDLESTICKS

each impressed 'KULTAKESKUS OY / MADE IN FINLAND / DESIGN / TAPIO WIRKKALA', one with monogram and date '4.8.79' (to base), brass (15)

the tallest 22.5cm high (8 7/8in high); mid-size 18cm high (7in high); smallest 13cm high (5 1/8in high)

£2,000-3,000



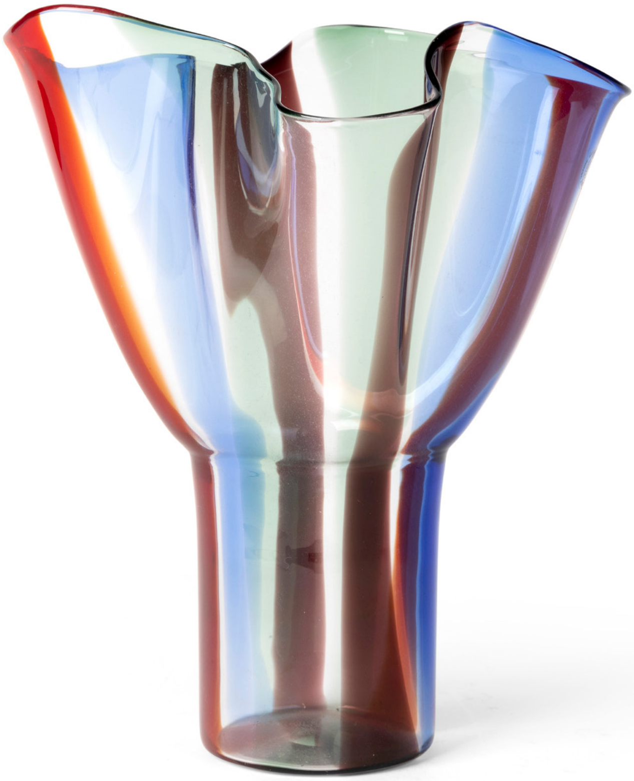
189§

JEAN BESNARD (FRENCH 1889-1958)
VASE

earthenware, signed 'Jean Besnard'

16cm high (6 1/4in high)

£500-700



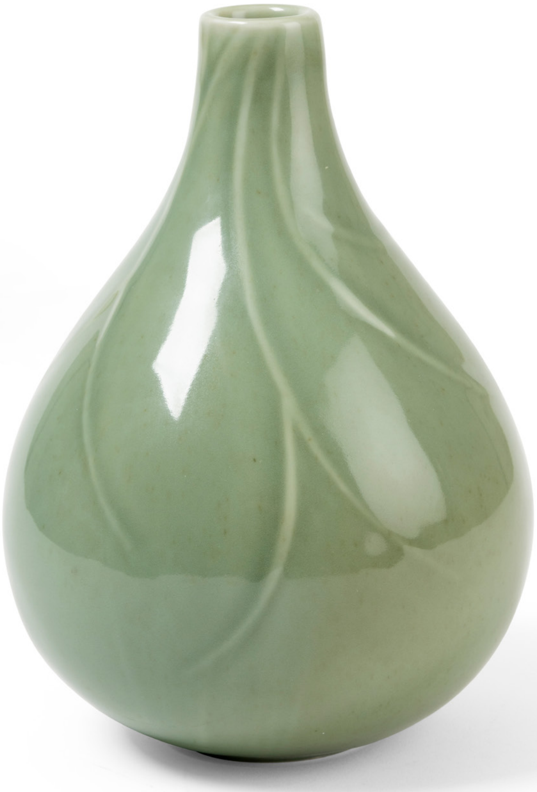
190

TIMO SARPANEVA (FINNISH 1926-2006) FOR VENINI
KUKINTO VASE, 2001

signed, dated and inscribed (to base), with Venini label, glass

25cm high, 21cm wide (9 7/8in high, 8 1/4in wide)

£600-800



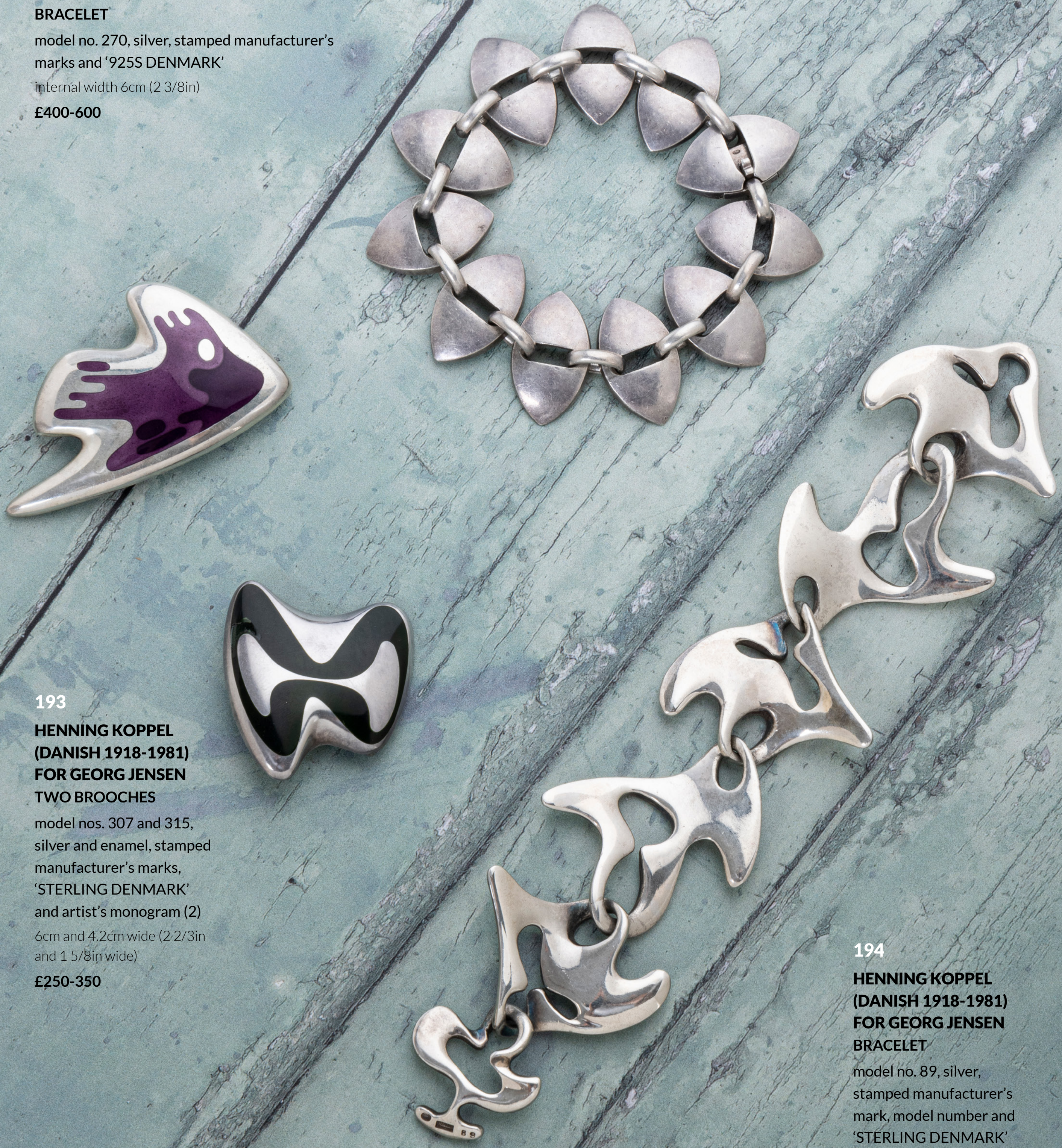
191

AXEL SALTO (DANISH 1889-1961) FOR ROYAL COPENHAGEN
VASE

signed 'SALTO', manufacturer's mark, stoneware with celadon glaze

24.5cm high (9 5/8in high)

£600-800



192

HENNING KOPPEL (DANISH 1918-1981) FOR GEORG JENSEN

BRACELET

model no. 270, silver, stamped manufacturer's marks and '925S DENMARK'

internal width 6cm (2 3/8in)

£400-600

193

HENNING KOPPEL (DANISH 1918-1981) FOR GEORG JENSEN

TWO BROOCHES

model nos. 307 and 315, silver and enamel, stamped manufacturer's marks, 'STERLING DENMARK' and artist's monogram (2)

6cm and 4.2cm wide (2 2/3in and 1 5/8in wide)

£250-350

194

HENNING KOPPEL (DANISH 1918-1981) FOR GEORG JENSEN

BRACELET

model no. 89, silver, stamped manufacturer's mark, model number and 'STERLING DENMARK'

19cm long (7 1/2in long)

£600-800

195

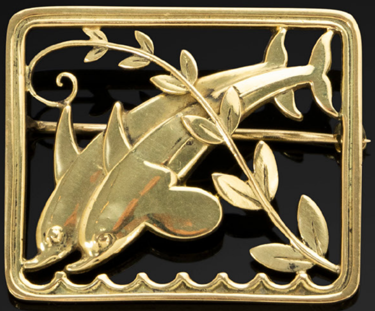
ARNO MALINOWSKI (DANISH 1899-1976) FOR GEORG JENSEN

BROOCH

model no. 332, stamped manufacturer's mark, '18K' and '765'

3.7cm wide (1 3/8in wide), weight approximately 14.1 grams

£500-700



196

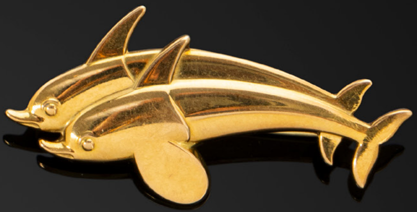
HARALD NIELSEN (DANISH 1892-1977) FOR GEORG JENSEN

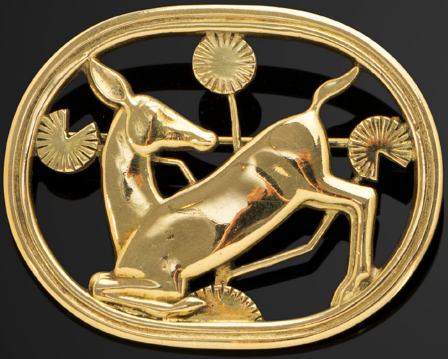
BROOCH

model no. 1317, stamped manufacturer's mark, '18K' and '750', and import marks for London, possibly 1971

4.1cm wide (1 5/8in wide), weight approximately 5.15 grams

£300-500





197

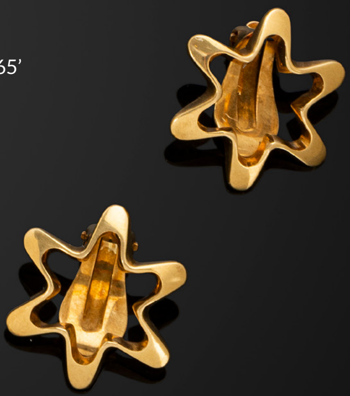
ARNO MALINOWSKI (DANISH 1899-1976) FOR GEORG JENSEN

BROOCH

model no. 343, stamped manufacturer's mark, '18K' and '765'

4.4cm wide (1 3/4in wide), weight approximately 18.1 grams

£500-700



198

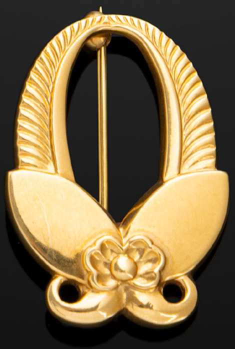
HENNING KOPPEL (DANISH 1918-1981) FOR GEORG JENSEN

PAIR OF EARRINGS

model no. 1139, each stamped manufacturer's marks, '750 / 18K' and 'DENMARK' (2)

2cm wide (3/4in wide), approximately 5.55 grams

£300-500



199

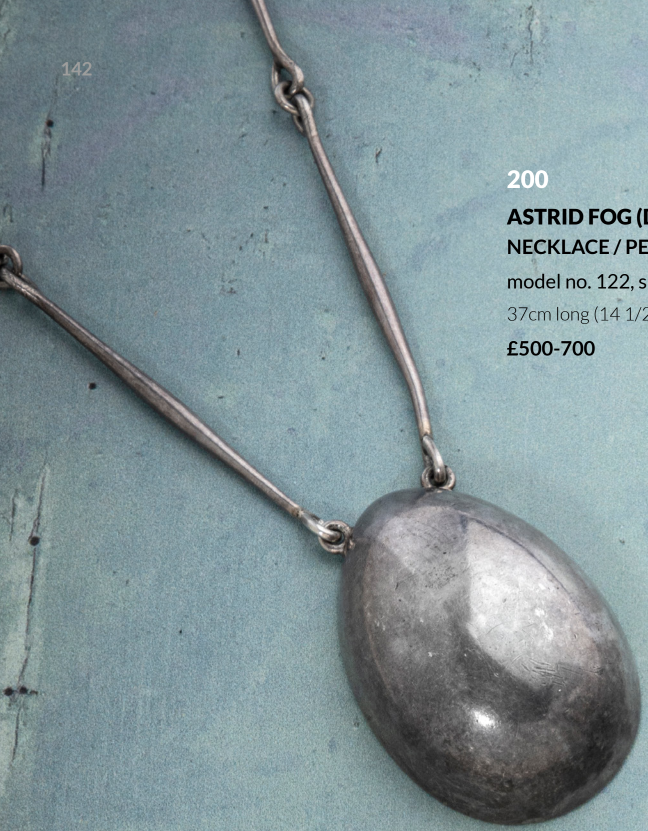
GUNDORPH ALBERTUS (DANISH 1887-1969) FOR GEORG JENSEN

BROOCH

model no. 1227, stamped manufacturer's mark and '750 / 18K'

3.2cm long (1 1/3in long), approximately 5.65 grams

£250-350



200

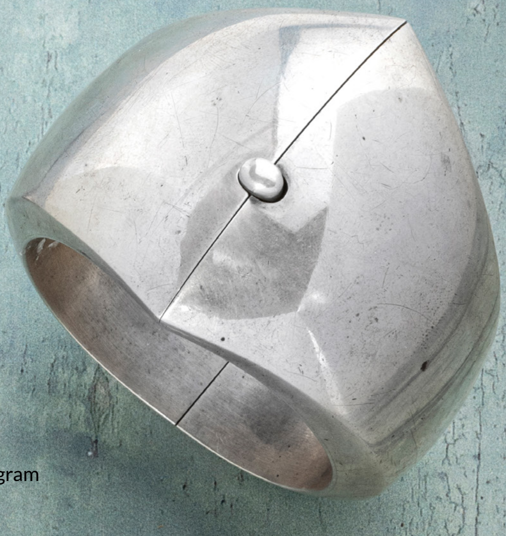
ASTRID FOG (DANISH 1911-1993) FOR GEORG JENSEN

NECKLACE / PENDANT

model no. 122, silver, stamped manufacturer's marks and '925S DENMARK'

37cm long (14 1/2in long) including chain

£500-700



201

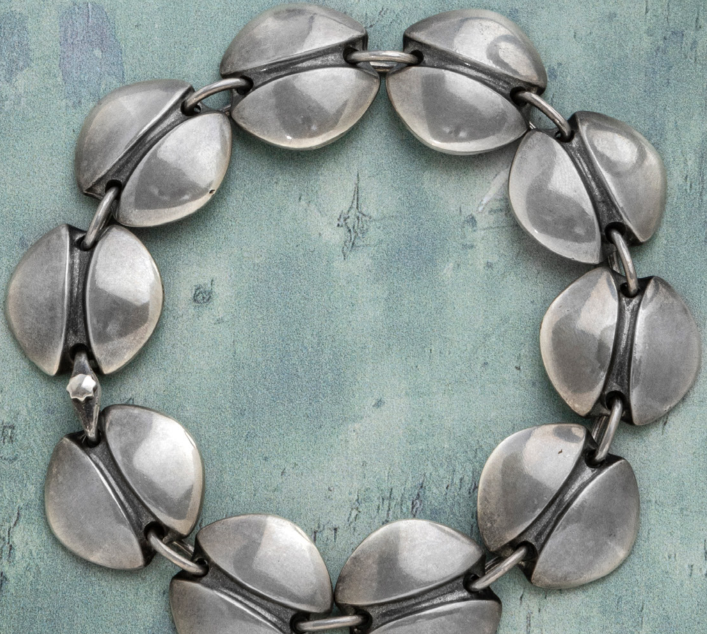
NANNA & JØRGEN DITZEL (DANISH 1923-2005 & 1921-1961) FOR GEORG JENSEN

BRACELET

model no. 107, silver, stamped manufacturer's marks, 'STERLING DENMARK' and artist's monogram

internal width 4.8cm (1 7/8in)

£500-700



202

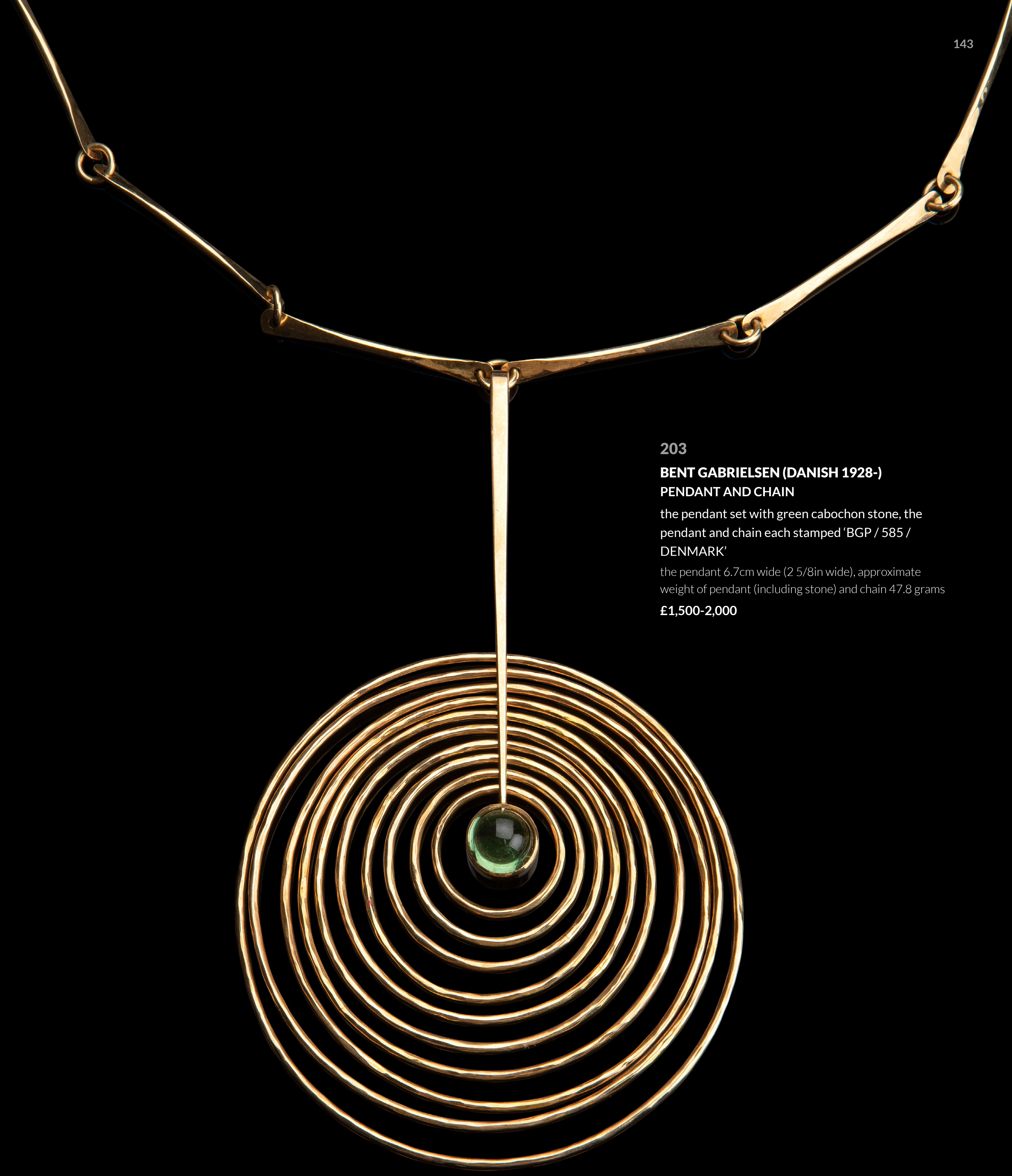
NANNA DITZEL (DANISH 1923-2005) FOR GEORG JENSEN

BRACELET

model no. 106, silver, stamped manufacturer's mark and 'STERLING DENMARK', import marks for London

internal width approximately 6cm (2 3/8in)

£300-500



203

BENT GABRIELSEN (DANISH 1928-)

PENDANT AND CHAIN

the pendant set with green cabochon stone, the pendant and chain each stamped ‘BGP / 585 / DENMARK’

the pendant 6.7cm wide (2 5/8in wide), approximate weight of pendant (including stone) and chain 47.8 grams

£1,500-2,000

204

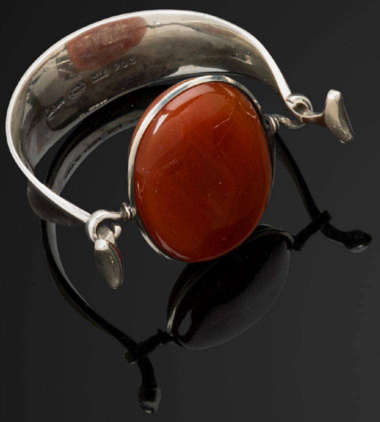
VIVIANNA TORUN BÜLOW-HÜBE (SWEDISH 1927-2004) FOR GEORG JENSEN

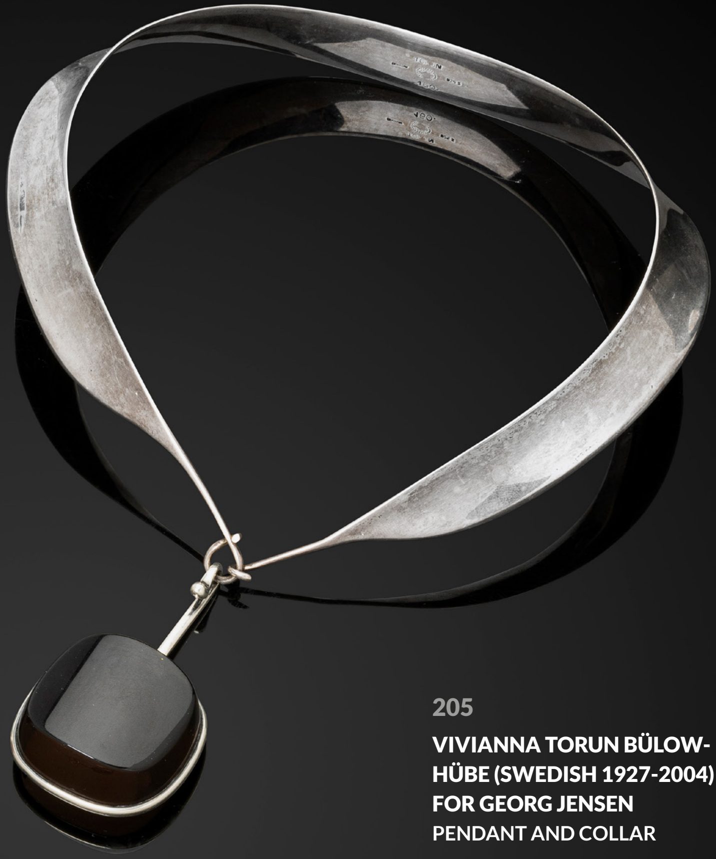
BRACELET

model no. 203, silver set with agate, stamped manufacturer's mark, 'TORUN', '925S / DENMARK', with import marks for Birmingham Assay Office

internal width 5cm (2in)

£700-900





205

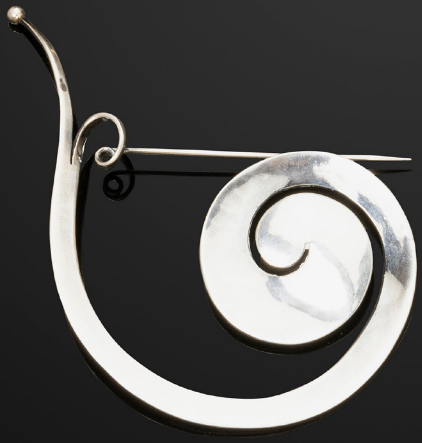
VIVIANNA TORUN BÜLOW-HÜBE (SWEDISH 1927-2004) FOR GEORG JENSEN

PENDANT AND COLLAR

model nos. 132 and 160, silver and smoky quartz, each stamped manufacturer's mark, 'TORUN', '925S' and 'DENMARK'

internal width of collar 12.7cm (5in)

£1,200-1,800



206

VIVIANNA TORUN BÜLOW-HÜBE (SWEDISH 1927-2004) FOR GEORG JENSEN

BROOCH

model no. 392, stamped manufacturer's mark, 'TORUN' AND '925S / DENMARK', import marks for Birmingham

8cm high (3 1/8in high)

£400-600

207 §

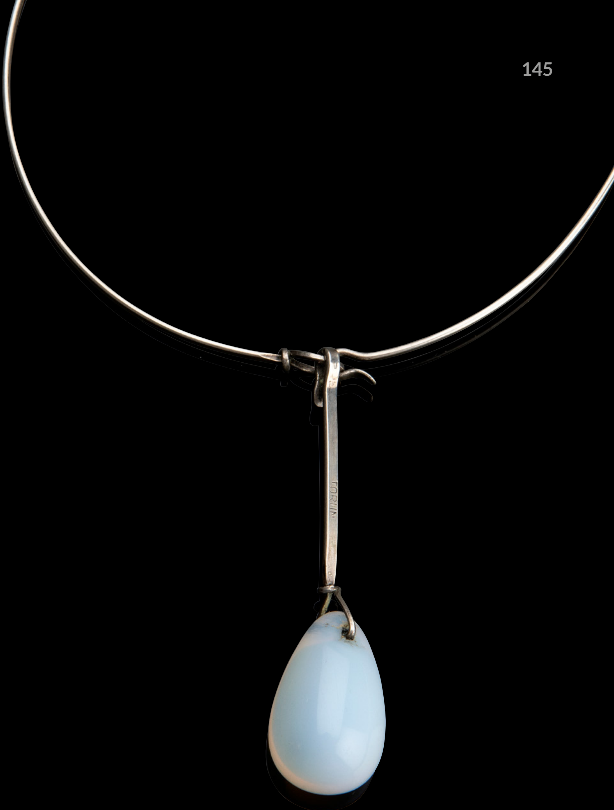
VIVIANNA TORUN BÜLOW-HÜBE (SWEDISH 1927-2004)

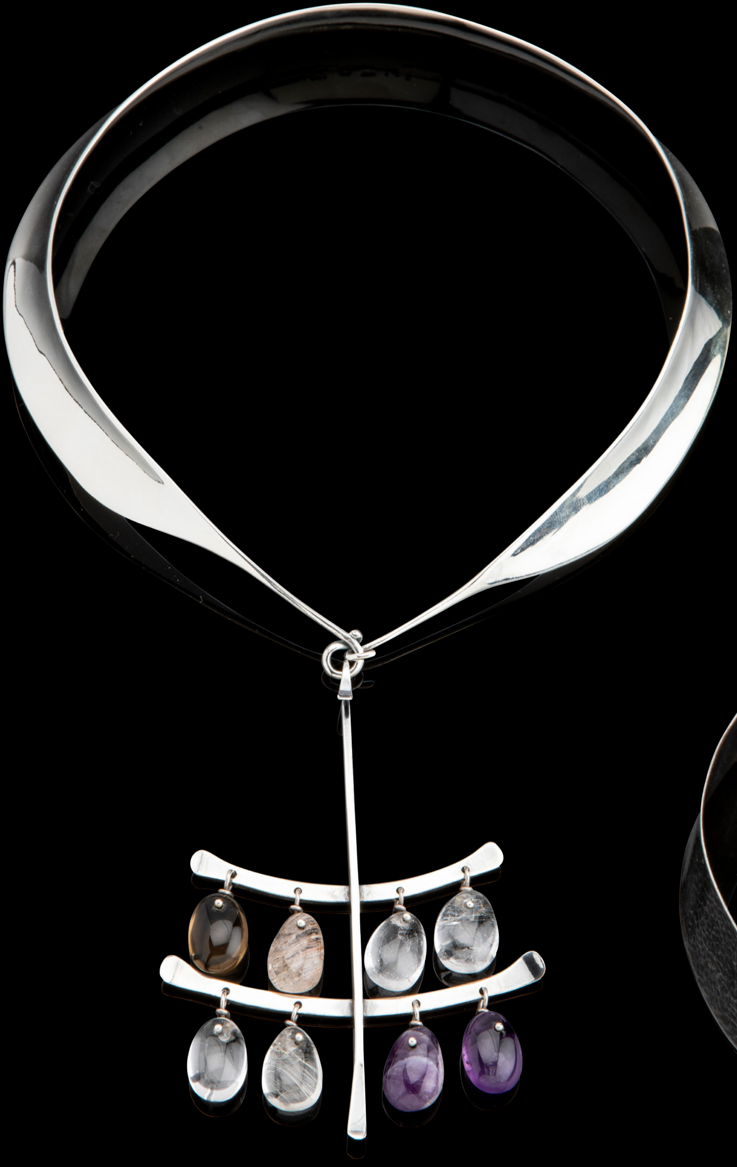
PENDANT AND COLLAR

white metal and opalescent glass drop, the collar and pendant each stamped 'TORUN'

internal width of collar 11cm (4 1/4in)

£700-900





208

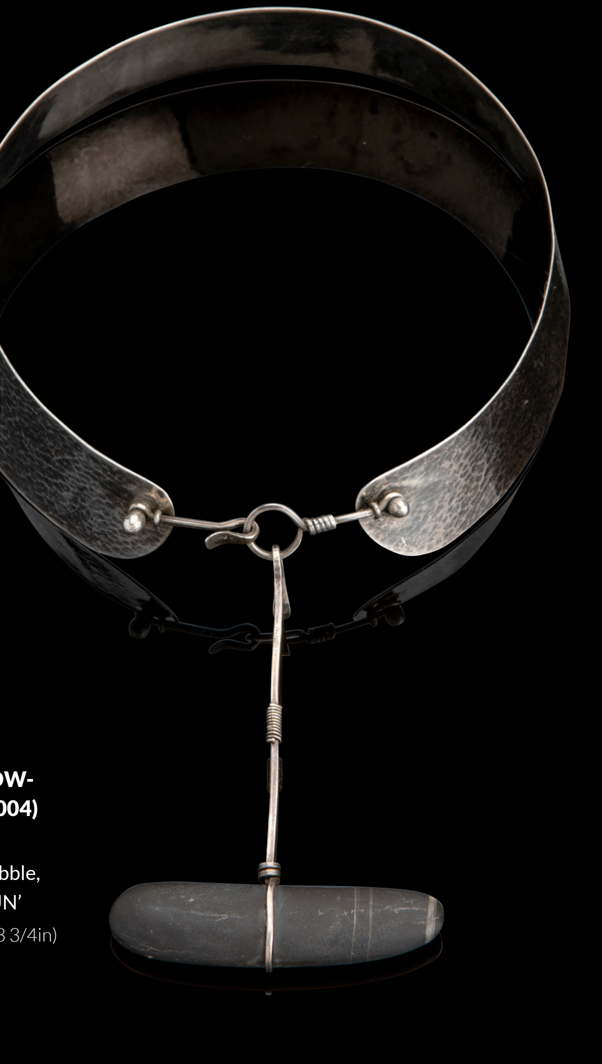
VIVIANNA TORUN BÜLOW-HÜBE (SWEDISH 1927-2004) FOR GEORG JENSEN

PENDANT AND COLLAR

model nos. 135 and 160, silver and the pendant with rock crystal and amethyst drops, the pendant and collar stamped manufacturer's mark, 'TORUN', '925S / DENMARK', and with import marks for Birmingham Assay Office

internal width of collar 12.5cm (4 7/8in)

£2,000-3,000



209 §

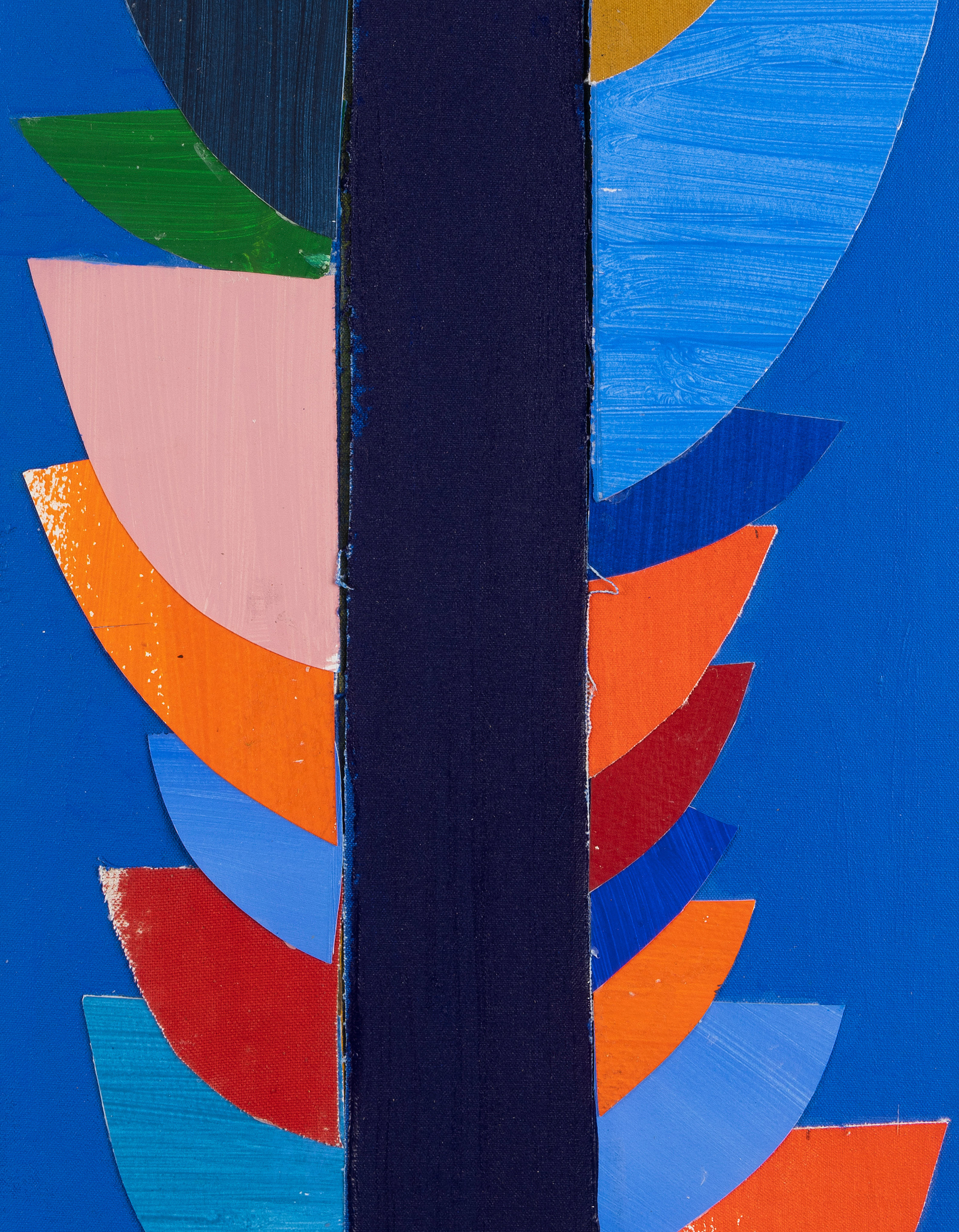
VIVIANNA TORUN BÜLOW-HÜBE (SWEDISH 1927-2004)

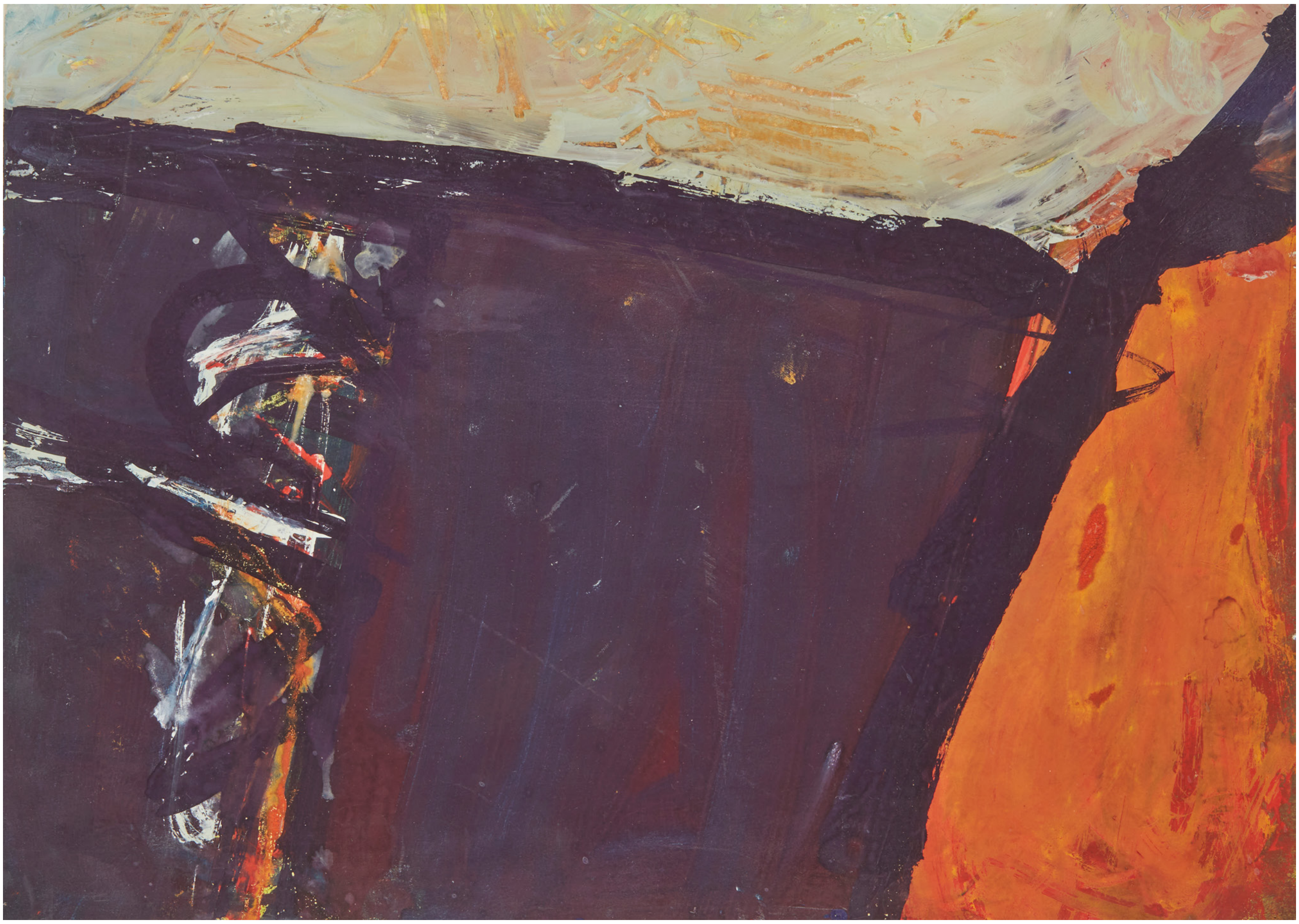
PENDANT AND COLLAR

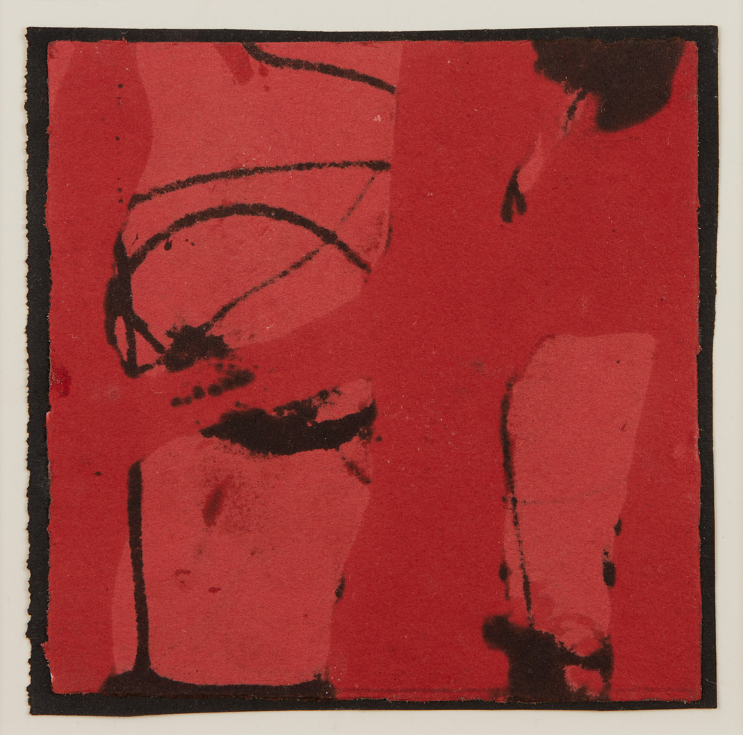
white metal and polished pebble, the pendant stamped 'TORUN'

internal width of collar 9.5cm (3 3/4in)

£1,000-1,500







210§

TREVOR BELL (BRITISH 1930-2017)

UNTITLED (ABSTRACT), 1958

signed and dated (lower left), oil and mixed media on paper laid on board

29cm x 40cm (11 1/2in x 15 3/4in)

£1,500-2,000

211§

SANDRA BLOW R.A. (BRITISH 1925-2006)

COMPOSITION

gouache on paper

14cm x 14cm (5 1/2in x 5 1/2in)

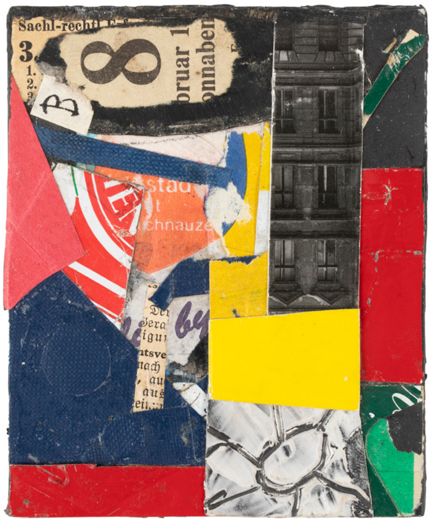
Provenance: Gimpel Fils, London.

This work is believed to date from the 1950s.

£800-1,200

Left

Lot274 [detail]



212§

BRYAN INGHAM (BRITISH 1936-1997)

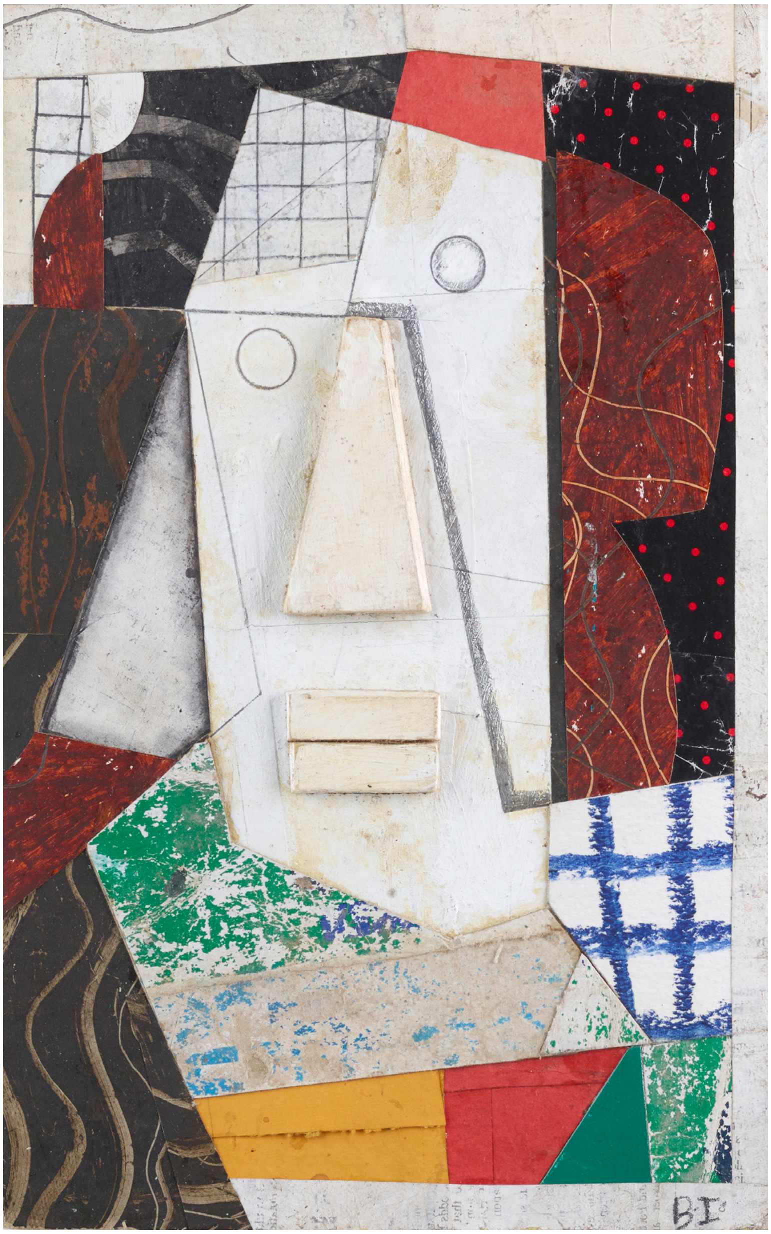
APRIL IN BERLIN, CIRCA 1988

collage on board

10.5cm x 8.5cm (4 1/8in x 3 3/8in)

Provenance: Estate of the Artist.

£500-700



213§

BRYAN INGHAM (BRITISH 1936-1997)

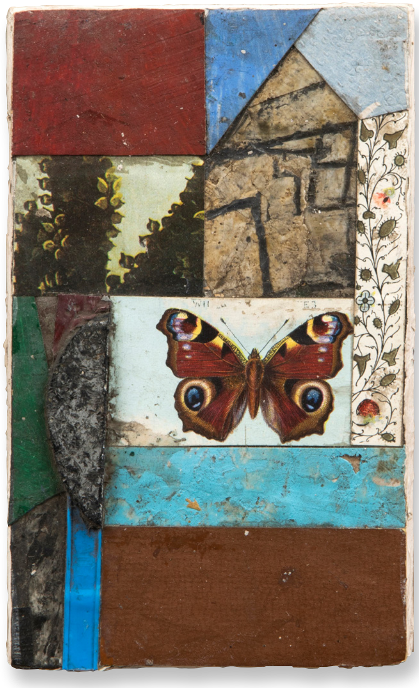
PENSIVE WOMAN

initialled in pencil (lower right), collage, oil, pencil and wood relief on board

29cm x 19cm (11 1/2in x 7 1/2in)

Provenance: Estate of the Artist.

£2,500-3,500



214§

BRYAN INGHAM (BRITISH 1936-1997)

BUTTERFLY

artist's estate stamp (to back board), mixed media and collage on board

14.2cm x 8.5cm (5 5/8in x 3 3/8in)

Provenance: Estate of the Artist.

£700-900

215 §

PAUL FEILER (BRITISH 1918-2013)

BOATS AT NEWLYN, 1963

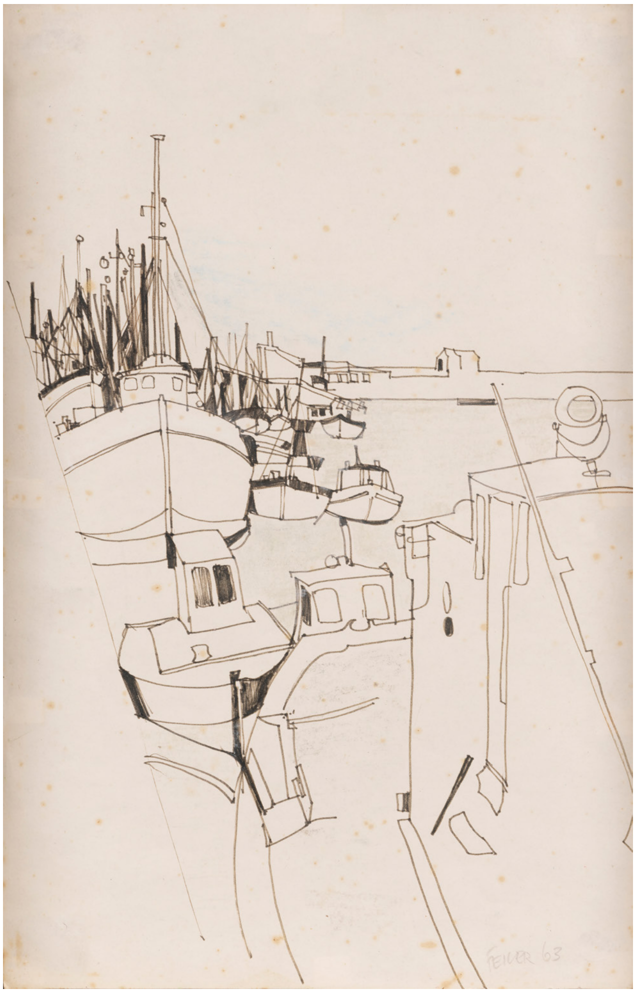
signed and dated in pencil (lower right), pen, ink and chalk on paper

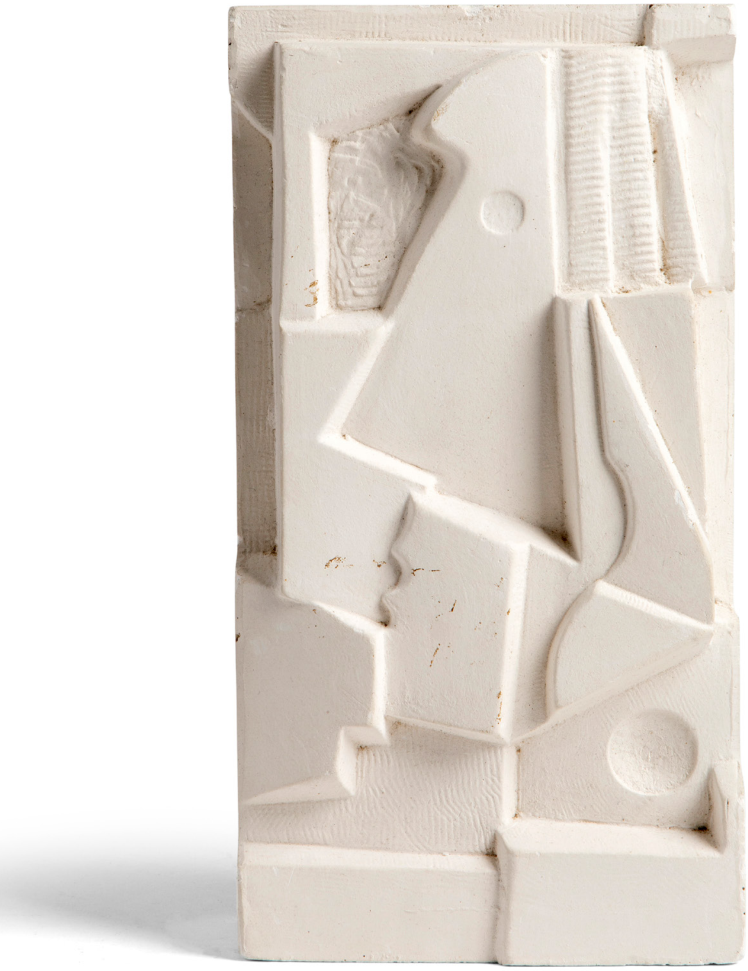
35cm x 22cm (13 3/4in x 8 5/8in)

Provenance: The Redfern Gallery, London;
Twenty Twenty Gallery, Ludlow;
Private Collection, UK.

Exhibited: Redfern Gallery, London, *Paul Feiler: Works on Paper*, 30 January -23 February 2019, p.48 (illustrated), no cat.no.s (as 'Newlyn')

£1,500-2,000





216 §

BRYAN INGHAM (BRITISH 1936-1997)

MEDITERRANEAN HEAD, 1993

initialled and dated (to reverse), artist's estate stamp (to base), plaster

23cm high (9in high)

Provenance: Estate of the Artist.

£800-1,200

217 §

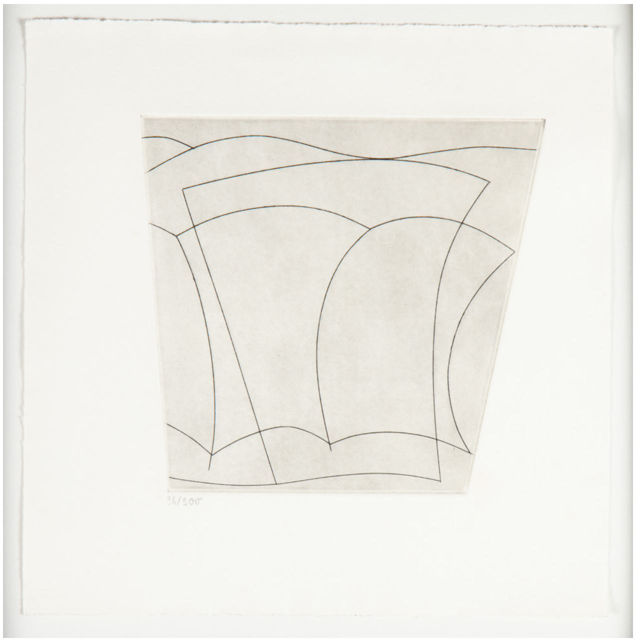
BEN NICHOLSON O.M. (BRITISH 1894-1982)

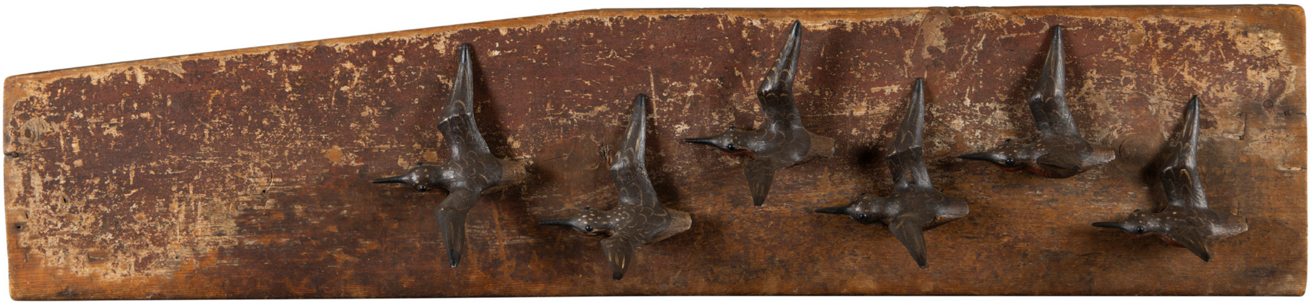
FORMS IN A LANDSCAPE, 1966

36/300, numbered in pencil in the margin (lower left), etching on paper, from the edition of 300 numbered, but unsigned, prints published by Kestner Gesellschaft, aside from the signed edition of 50 (ref. Lafranca 15)

The sheet 31.5cm x 31.5cm (12 3/8in x 12 3/8in)

£700-1,000





218§

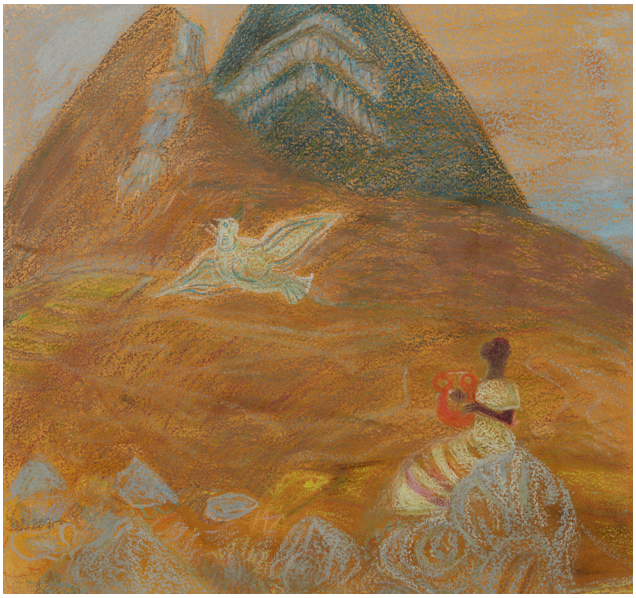
GUY TAPLIN (BRITISH 1939-)

SIX FLYING DUNLIN

signed and titled (to edge), painted wood and driftwood

27cm high, 122cm wide (10 5/8in high, 48in wide)

£700-900



219§

WINIFRED NICHOLSON (BRITISH 1893-1981)

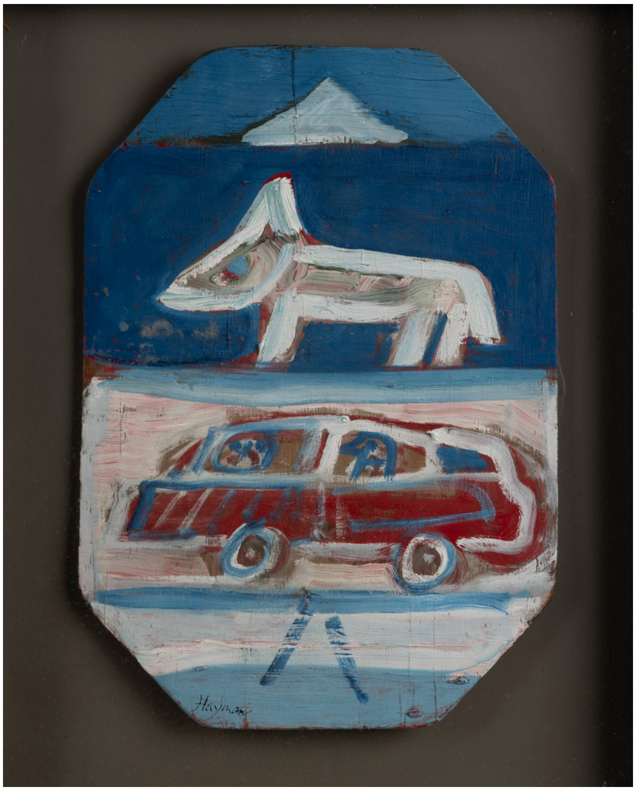
PYLOS, 1965

inscribed (to reverse), pastel on buff paper

56cm x 60cm (22 1/4in x 23 3/4in)

Provenance: Estate of the Artist, and thence by descent to the present owner.

£700-900



220§

PATRICK HAYMAN (BRITISH 1915-1988)

WHITE DOG, RED CAR, 1984

signed (lower left), signed, titled and dated (to reverse), oil on board

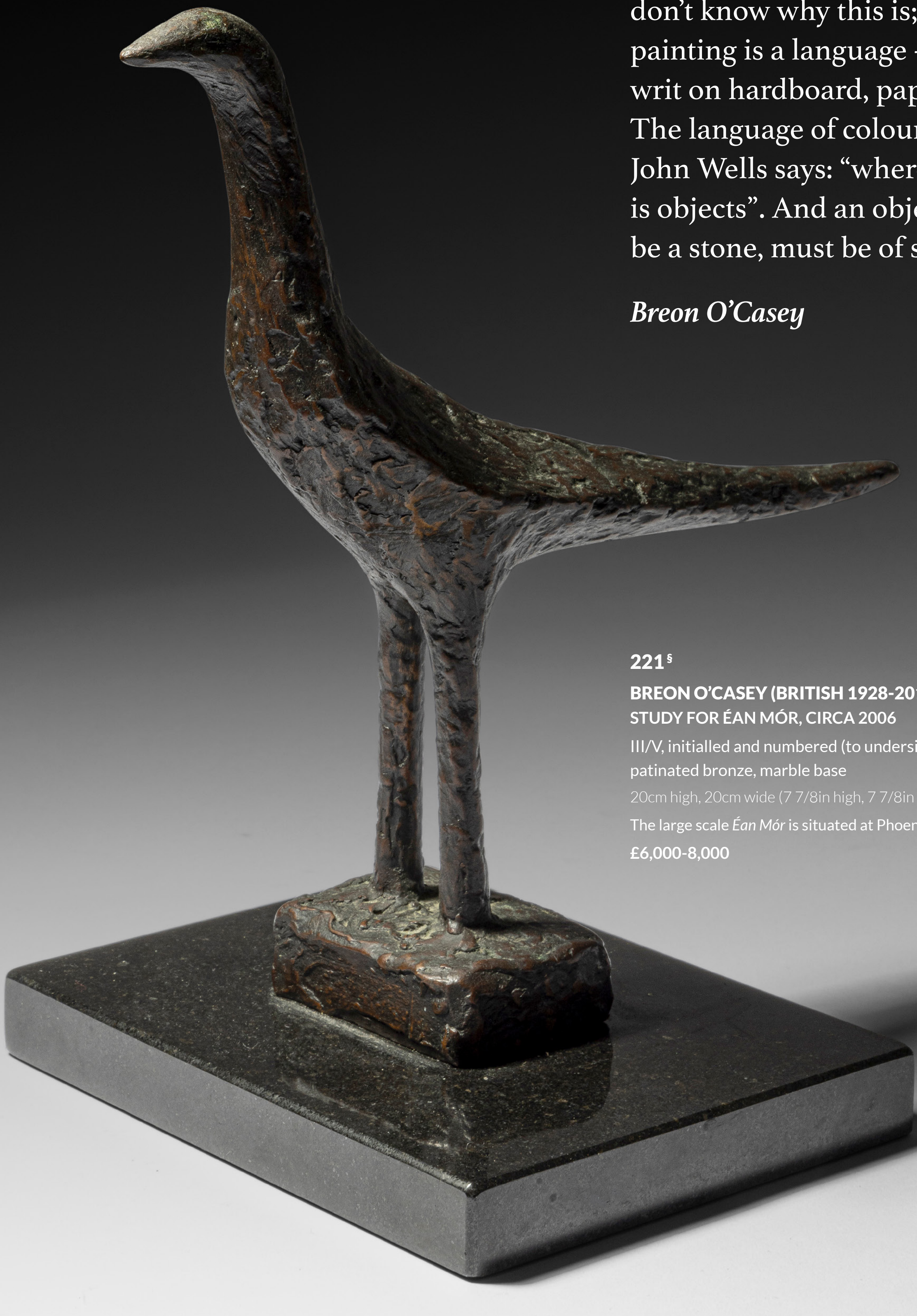
25cm x 17cm (9 7/8in x 6 5/8in)

Provenance: Louise Hallett Gallery, London; Private Collection, London.

£800-1,200

> “It’s odd, but although my paintings are almost always abstract, my sculptures are almost always of some animal, bird or person. I don’t know why this is; but maybe painting is a language - a language writ on hardboard, paper or canvas. The language of colour and form - as John Wells says: “whereas sculpture is objects”. And an object, unless it be a stone, must be of something.”

Breon O’Casey



221§

BREON O’CASEY (BRITISH 1928-2011)

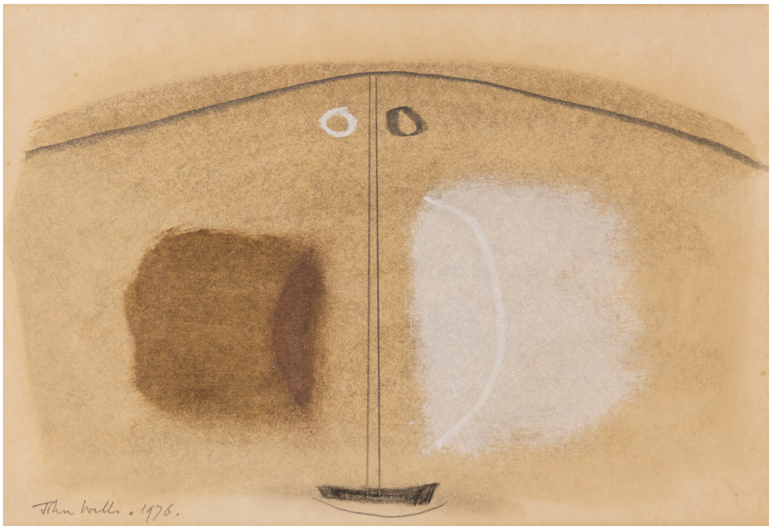
STUDY FOR ÉAN MÓR, CIRCA 2006

III/V, initialled and numbered (to underside of base), patinated bronze, marble base

20cm high, 20cm wide (7 7/8in high, 7 7/8in wide) excluding base

The large scale *Éan Mór* is situated at Phoenix Park, Dublin.

£6,000-8,000


John Wells . 1976.

222 §

JOHN WELLS (BRITISH 1907-2000)

UNTITLED, 76/5D, 1976

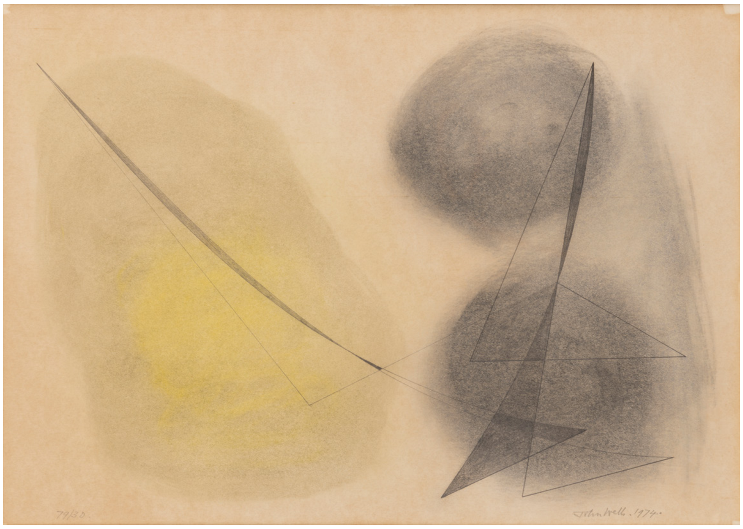
signed and dated in pencil (lower left), signed, dated, numbered and inscribed in pencil (to reverse), pencil, charcoal, pastel and watercolour on paper

16cm x 24cm (6 1/4in x 9 3/8in)

Provenance: The Penwith Society of Arts, St Ives; Private Collection, London.

Together with original receipt from the Penwith Society of Arts.

£800-1,200



223 §

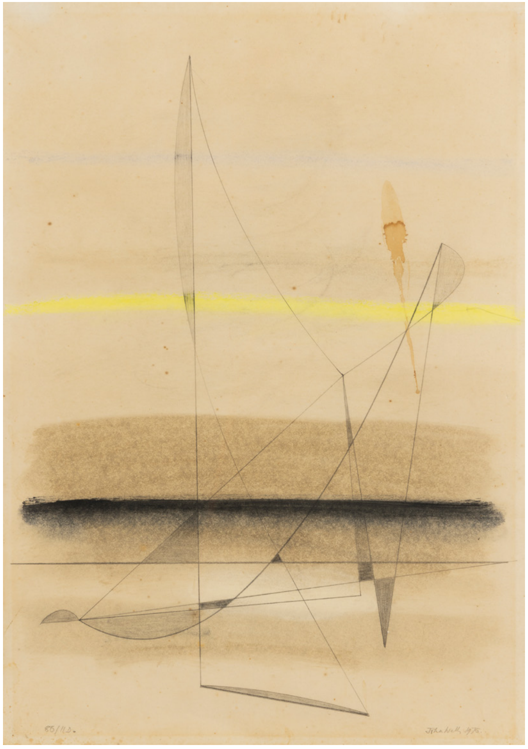
JOHN WELLS (BRITISH 1907-2000)

UNTITLED, 79/3D, 1974

signed and dated (lower right), numbered in pencil (lower left), pencil, charcoal and watercolour on paper

24.5cm x 34cm (9 5/8in x 13 3/8in)

£1,000-1,500



224 §

JOHN WELLS (BRITISH 1907-2000)

UNTITLED, 86/11D, 1975

signed and dated (lower right) and numbered in pencil (lower left), pencil, charcoal and pastel on paper

35.5cm x 25.5cm (14in x 10in)

£1,000-1,500

225 §

BERNARD MCGUIGAN (BRITISH 1956-)

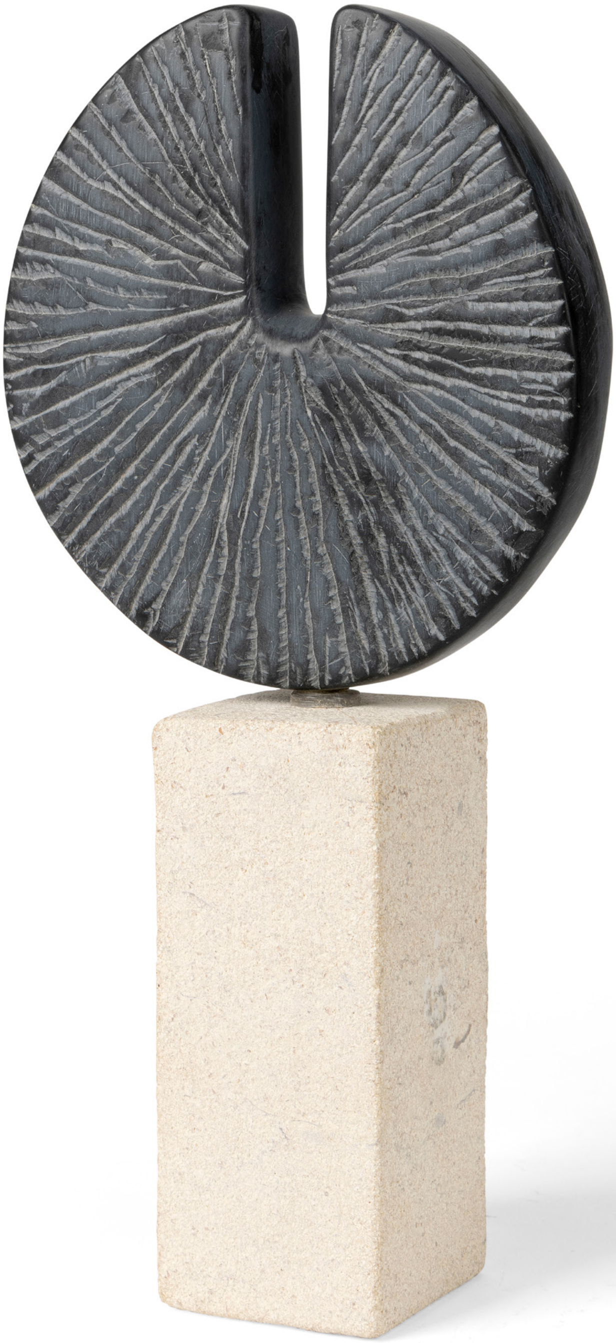
KNOWING

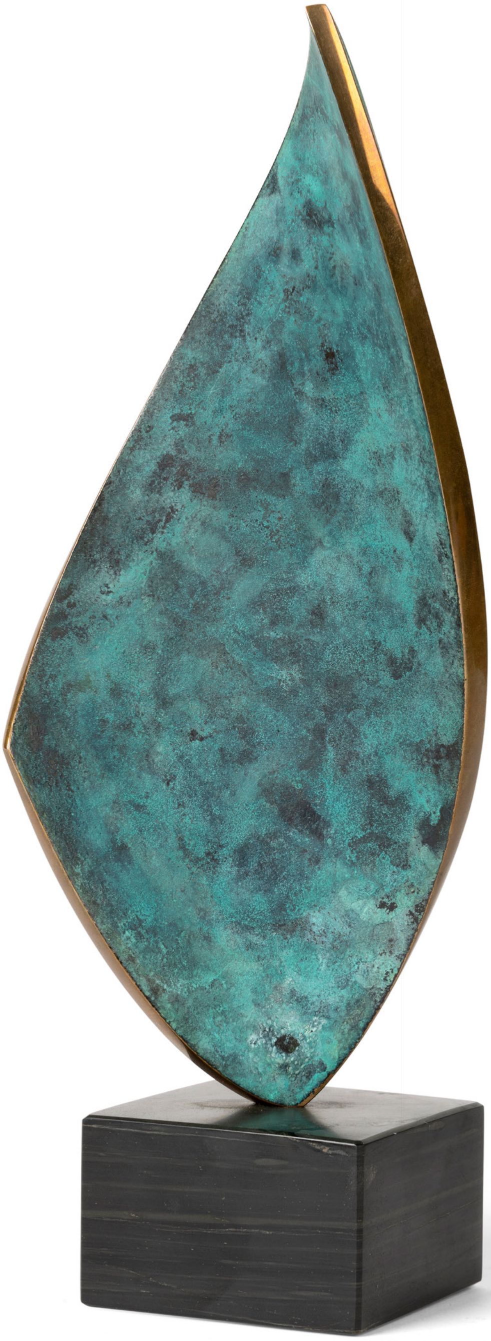
blue slate and limestone

Overall 32.5cm high, 16cm wide (12 3/4in high, 6 1/4in wide) (including base)

Provenance: Commissioned from the artist by the current vendor.

£800-1,200





226 §

CHRIS BUCK (BRITISH 1956-)

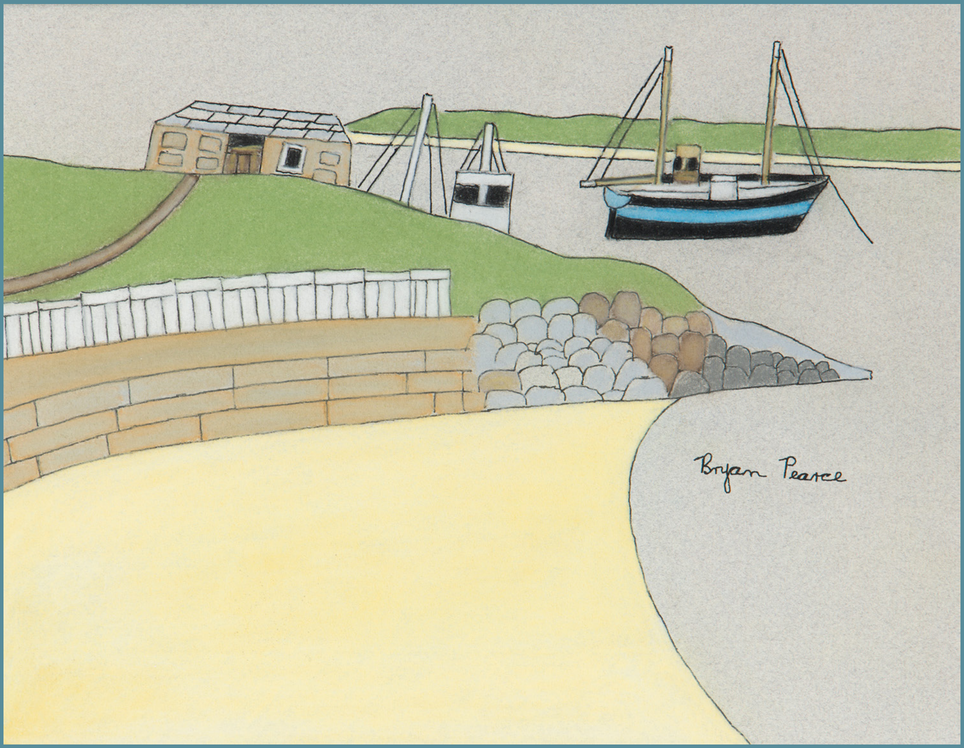
ALL THAT YOU TOUCH

VIII/IX, incised initials and numbered, polished and patinated bronze on marble base

Overall 32cm high (12 5/8in high) (including base)

Provenance: Purchased directly from the artist by the current vendor.

£600-800



227§

BRYAN PEARCE (BRITISH 1929-2007)

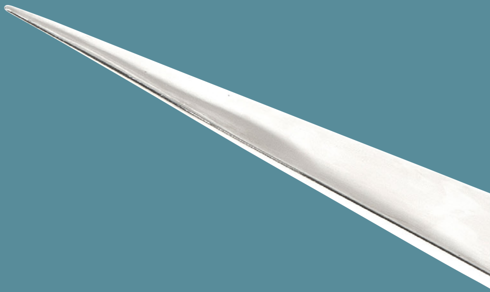
HARBOUR

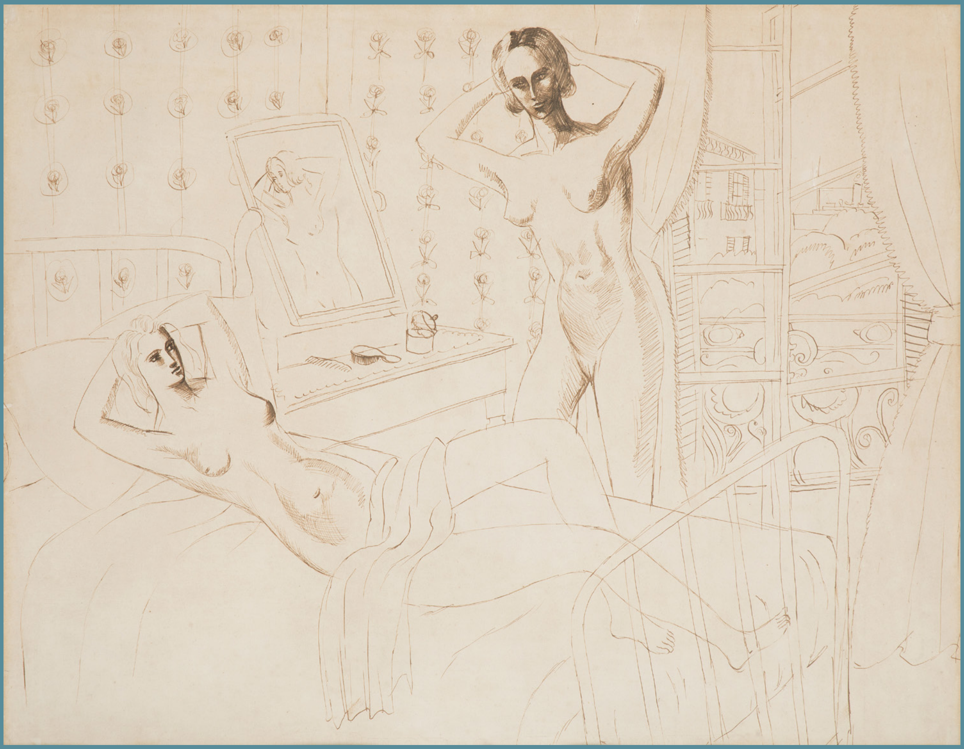
signed in pen (lower right),
pastel and ink on paper

24cm x 31cm (9 1/2in x 12 1/4in)

Provenance: Beaux Arts, Bath;
Private Collection, London.

£1,500-2,000





228

CHRISTOPHER WOOD (BRITISH 1901-1930)

TWO NUDES IN A BEDROOM, CIRCA 1924

pen and ink on paper

47cm x 60.5cm (18 1/2in x 23 3/4in)

Provenance: Sotheby's, London, *20th-Century British and Irish Art*, 23 November 2005, lot 41;
Duncan Miller Fine Arts, London;
Private Collection, London.

£2,000-3,000

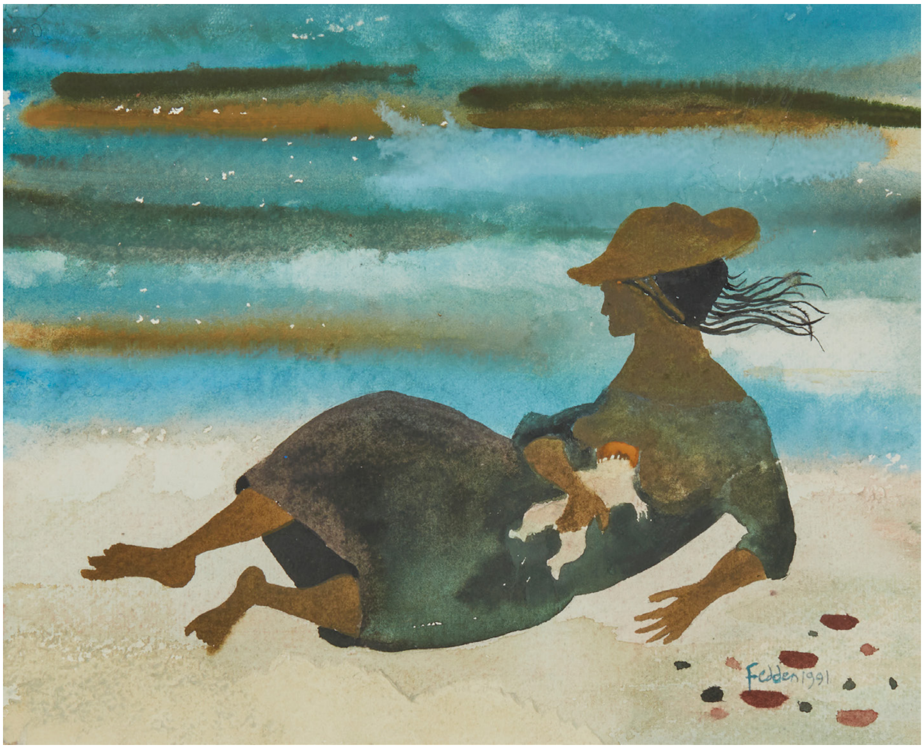
229§

MARY FEDDEN O.B.E., R.A., R.W.A. (BRITISH 1915-2012)
BY THE SEA, 1991

signed and dated (lower right), watercolour

20.5cm x 26cm (8in x 10 1/4in)

£2,500-3,500



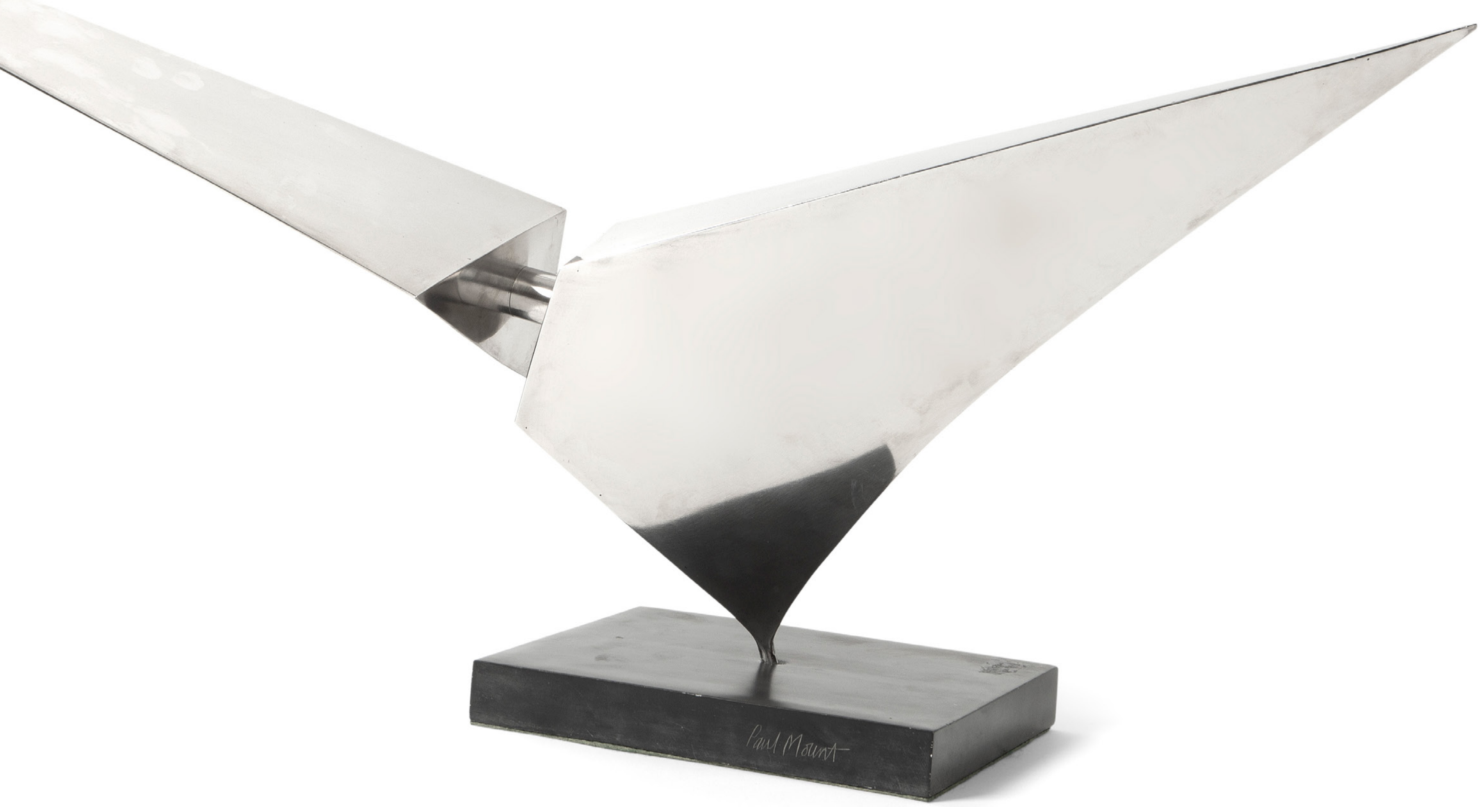
230§

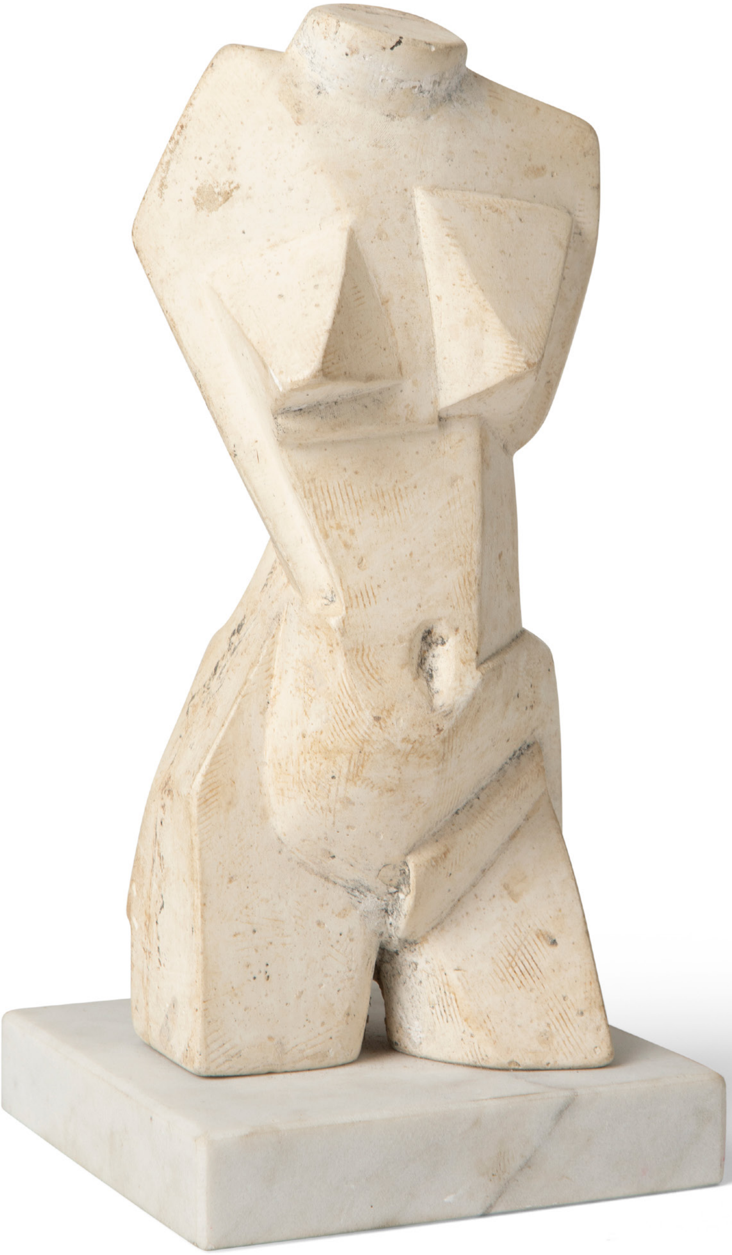
PAUL MOUNT (BRITISH 1922-2009)
POINT OF DEPARTURE

signed (to base), stainless steel on slate base

57cm high (including base), 86cm wide (22 3/8in high (including base), 33 3/4in wide)

£2,000-3,000





231 §

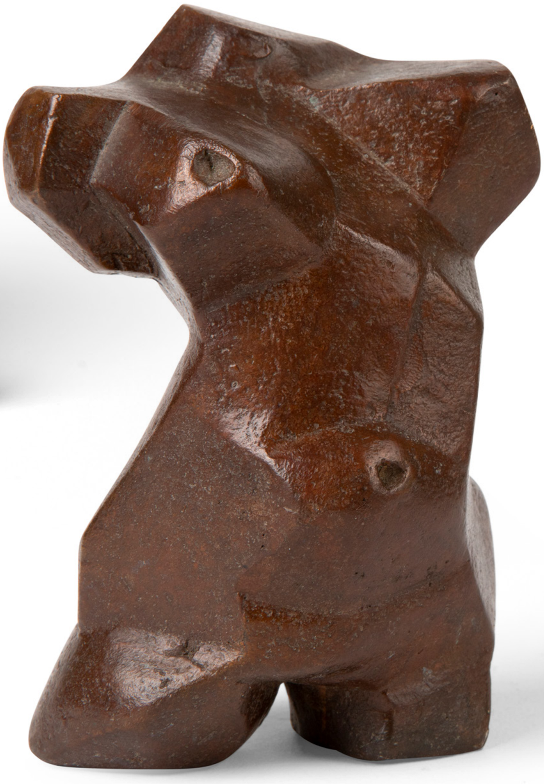
BRYAN INGHAM (BRITISH 1936-1997)
FEMALE NUDE FIGURE

artist’s estate stamp (to base), plaster on marble base

18.1cm high (7 1/8in high) excluding base

Provenance: Estate of the Artist.

£1,200-1,800



232 §

BRYAN INGHAM (BRITISH 1936-1997)
NUDE

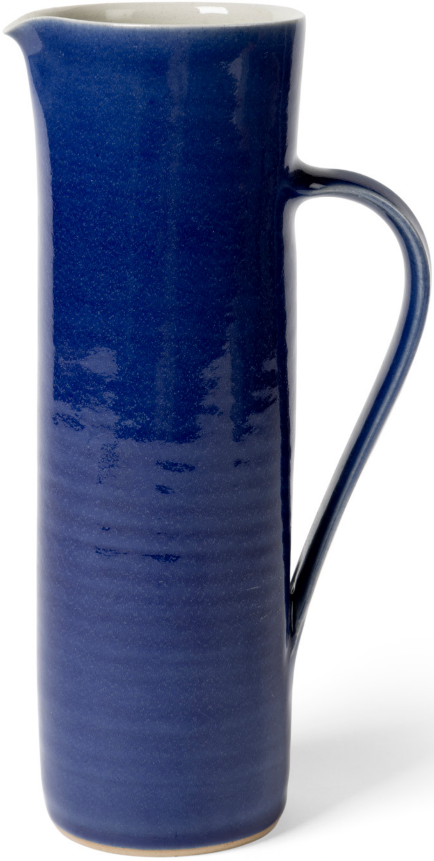
bronze

10.2cm high (4in high)

Provenance: Estate of the Artist.

£1,000-1,500

Lot 237 [detail]



233 §

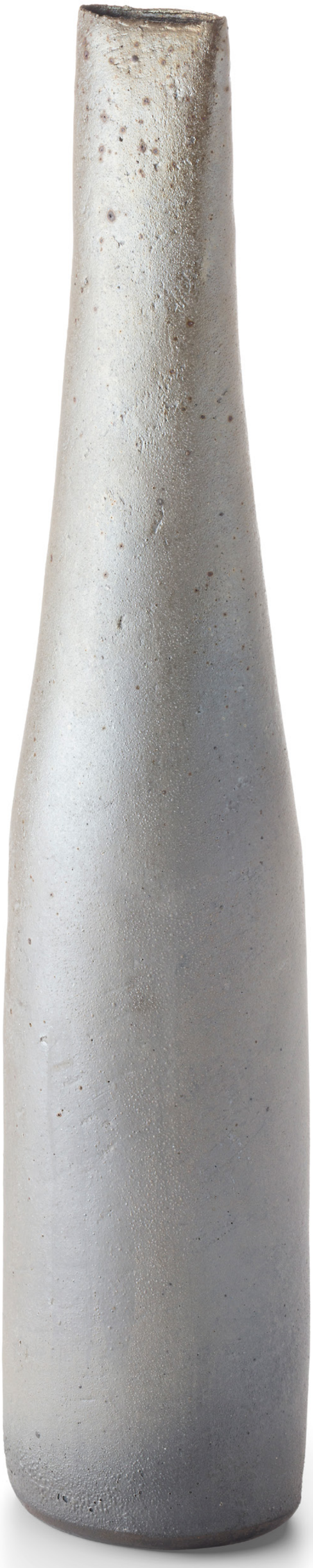
RUPERT SPIRA (BRITISH 1960-)

JUG

impressed artist's seal, stoneware

25cm high (9 3/4in high)

£300-500



234 §

JOANNA CONSTANTINIDIS (BRITISH 1927-2000)

TAPERING BOTTLE

impressed artist's seal, stoneware

47cm high (18 1/2in high)

£400-600

235 §

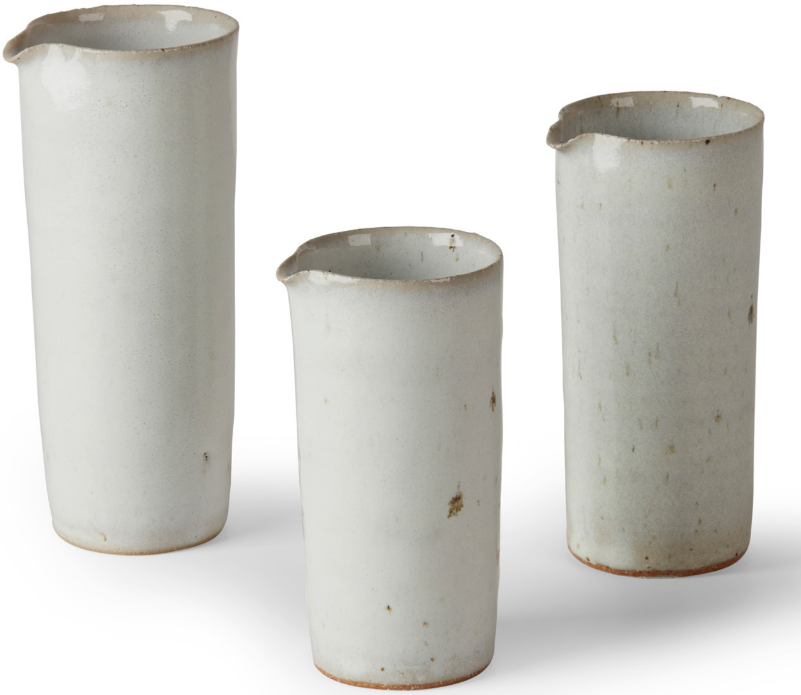
RUPERT SPIRA (BRITISH 1960-)

THREE POURING VESSELS

each impressed artist's seal, stoneware (3)

14cm high, 12cm high and 10.5cm high (5 1/2in high, 4 3/4in high and 4 1/8in high)

£700-900



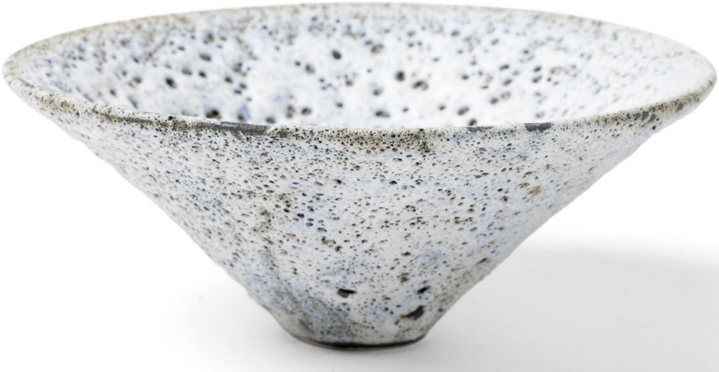
236 §

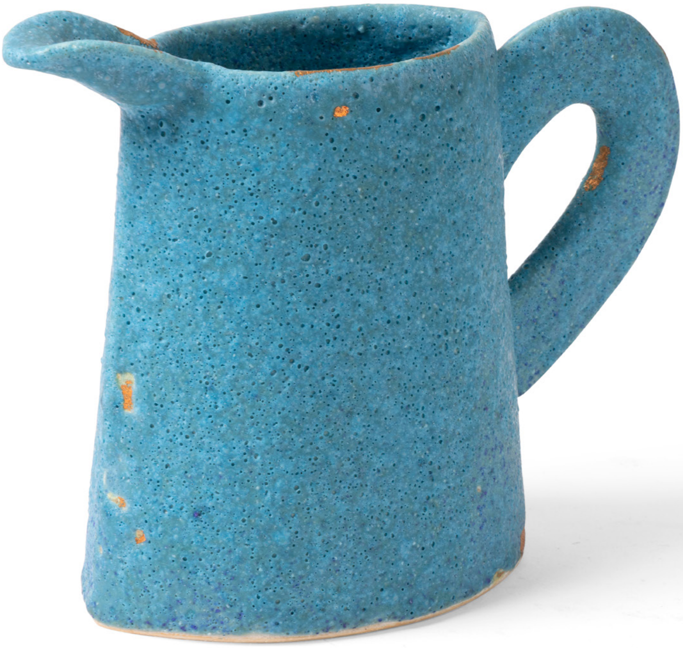
EMMANUEL COOPER O.B.E.
(BRITISH 1938-2012)
BOWL

impressed artist's seal, volcanic glaze

6cm high, 15.2cm diameter (2 3/8in high, 6in diameter)

£1,500-2,000





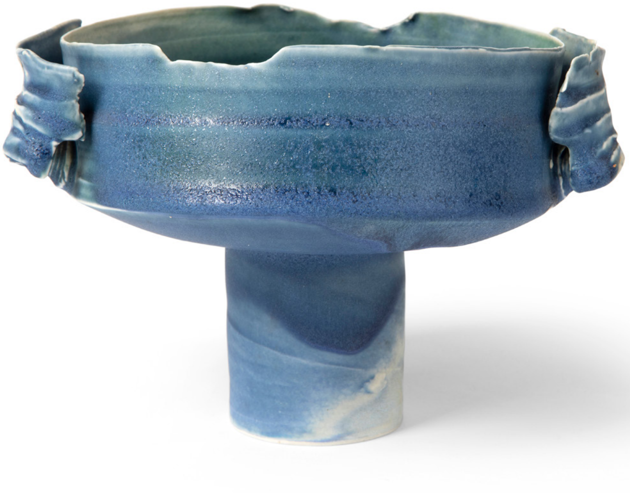
237 §

EMMANUEL COOPER O.B.E.
(BRITISH 1938-2012)
JUG, CIRCA 1997

impressed artist's seal, blue volcanic glaze with gold lacquer spots

17.2cm high, 23cm wide (6 3/4in high, 9in wide)

£1,500-2,000



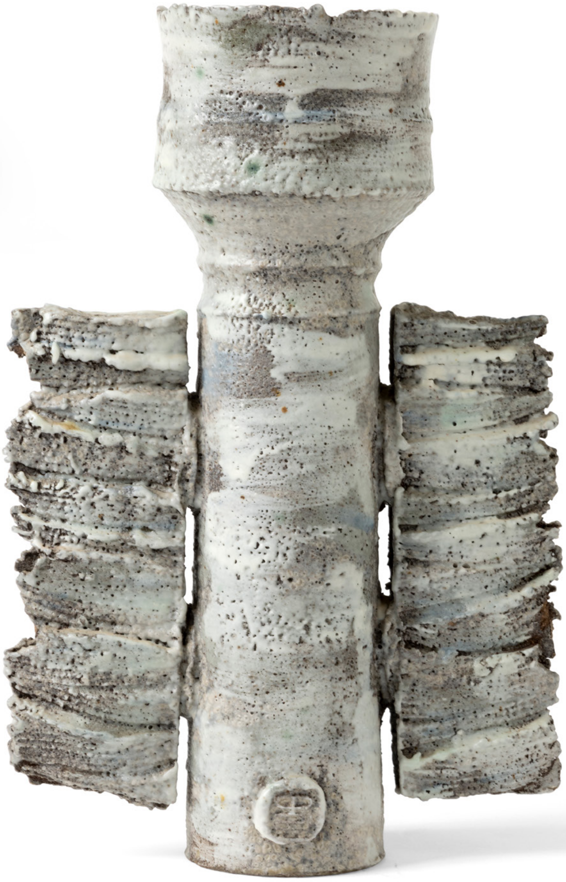
238 §

COLIN PEARSON (BRITISH 1923-2007)
VESSEL WITH WINGS

impressed artist's seal, porcelain

12cm high, 17.7cm wide (4 3/4in high, 7in wide)

£250-350



239 §

COLIN PEARSON (BRITISH 1923-2007)
VESSEL WITH WINGS

impressed artist's seal, stoneware, grey / white glazes

28cm high, 18cm wide (11in high, 7in wide)

£500-700

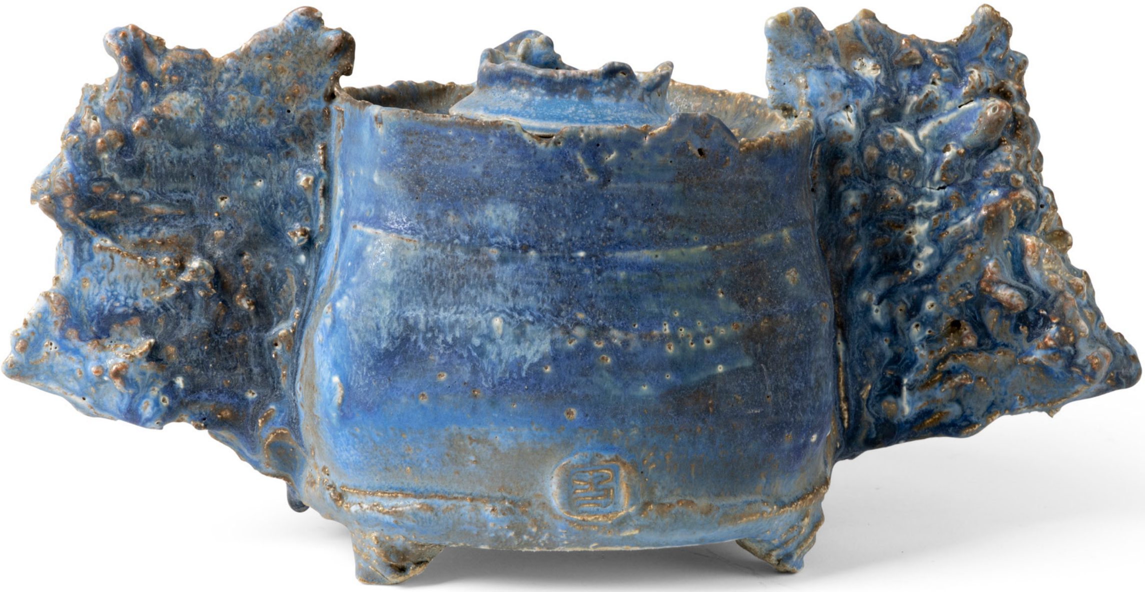
240 §

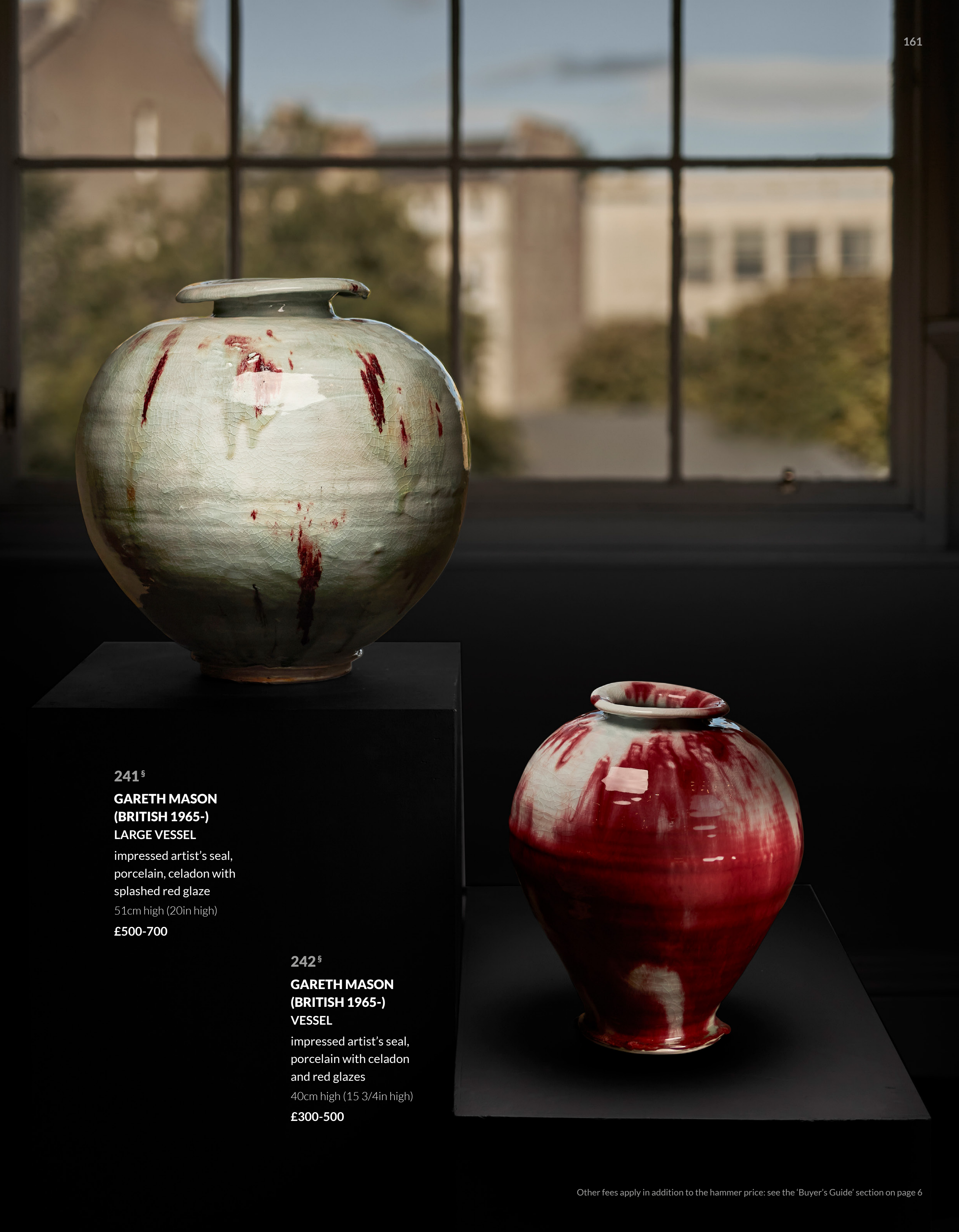
COLIN PEARSON (BRITISH 1923-2007)
VESSEL AND COVER WITH WINGS

impressed artist's seal, stoneware, deep blue glaze

17cm high, 24cm wide (6 5/8in high, 9 1/2in wide)

£700-900





241 §

GARETH MASON
(BRITISH 1965-)
LARGE VESSEL

impressed artist’s seal, porcelain, celadon with splashed red glaze

51cm high (20in high)

£500-700

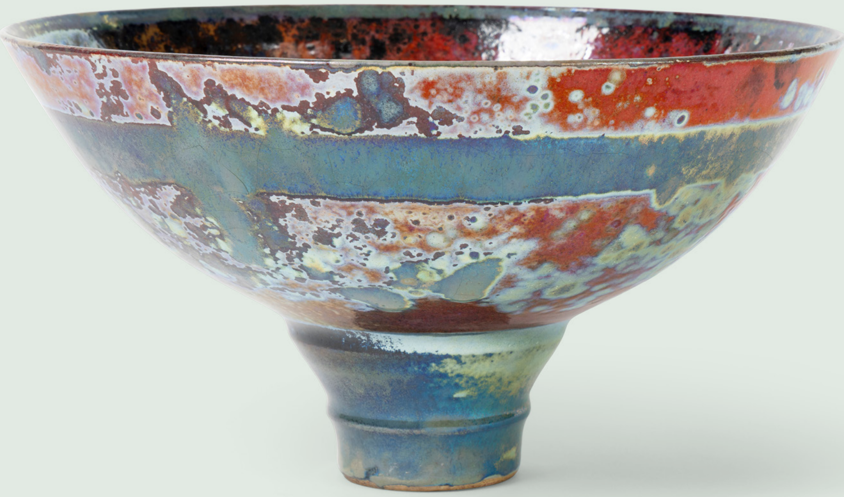
242 §

GARETH MASON
(BRITISH 1965-)
VESSEL

impressed artist’s seal, porcelain with celadon and red glazes

40cm high (15 3/4in high)

£300-500



243§

SUTTON TAYLOR (BRITISH 1943-)
FOOTED BOWL

impressed artist's seal, earthenware, lustre glazes

13cm high, 24cm diameter
(5 1/8in high, 9 1/2in diameter)

£300-500

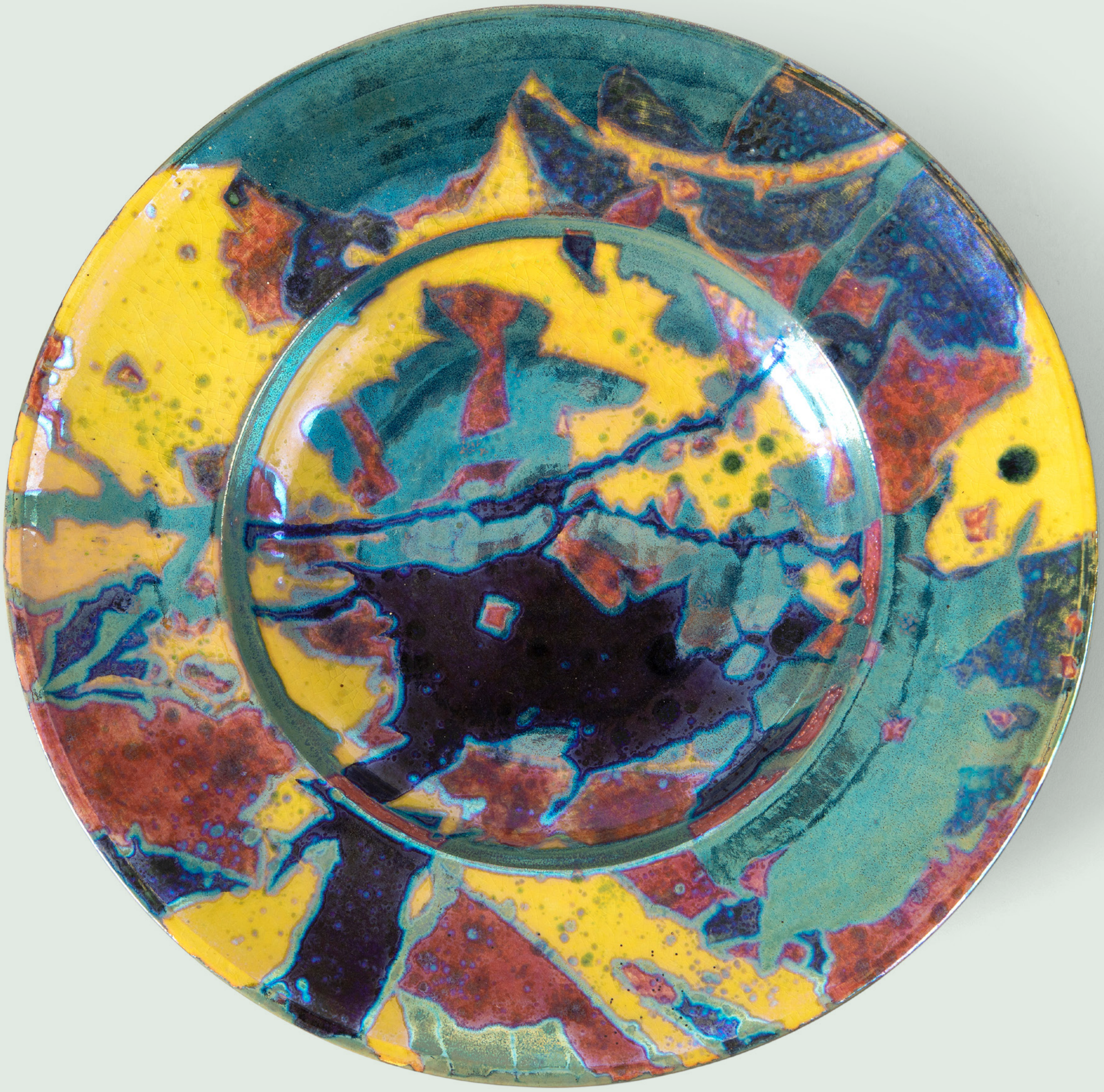
244§

SUTTON TAYLOR (BRITISH 1943-)
LARGE FOOTED BOWL

impressed artist's seal, earthenware, lustrous abstract designs

7.5cm high, 42.5cm diameter
(3in high, 16 3/4in diameter)

£600-800



245 §

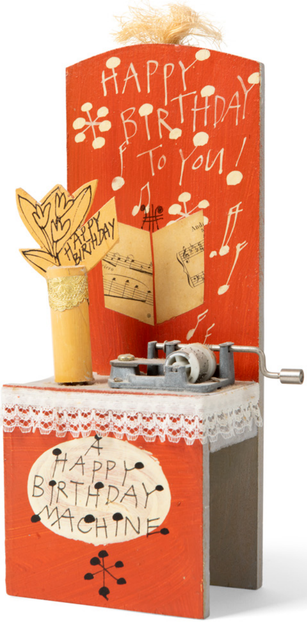
JOHN MALTBY (BRITISH 1936-)

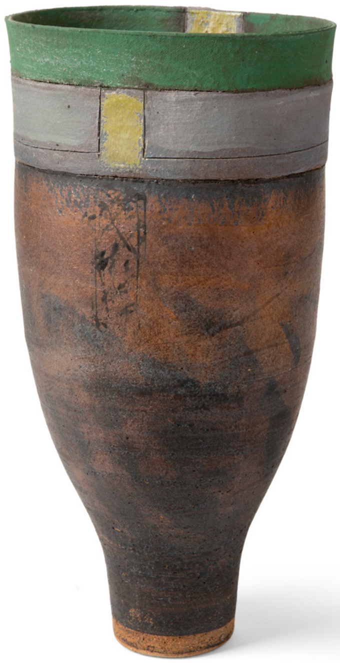
HAPPY BIRTHDAY MUSIC BOX

signed (to the reverse), collage, painted wood and music box

22cm high (8 5/8in high)

£300-500


HAPPY BIRTHDAY To You!
HAPPY BIRTHDAY
A HAPPY BIRTHDAY MACHINE



246 §

ROBIN WELCH (BRITISH 1938-2019)

VESSEL

impressed artist's seal, stoneware

26cm high (10.25in high)

£300-500

247 §

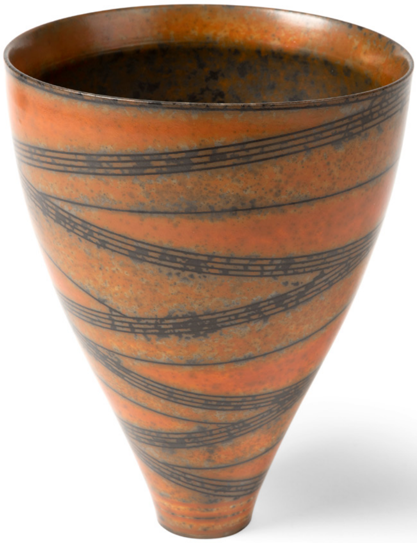
DUNCAN ROSS (BRITISH 1943-)

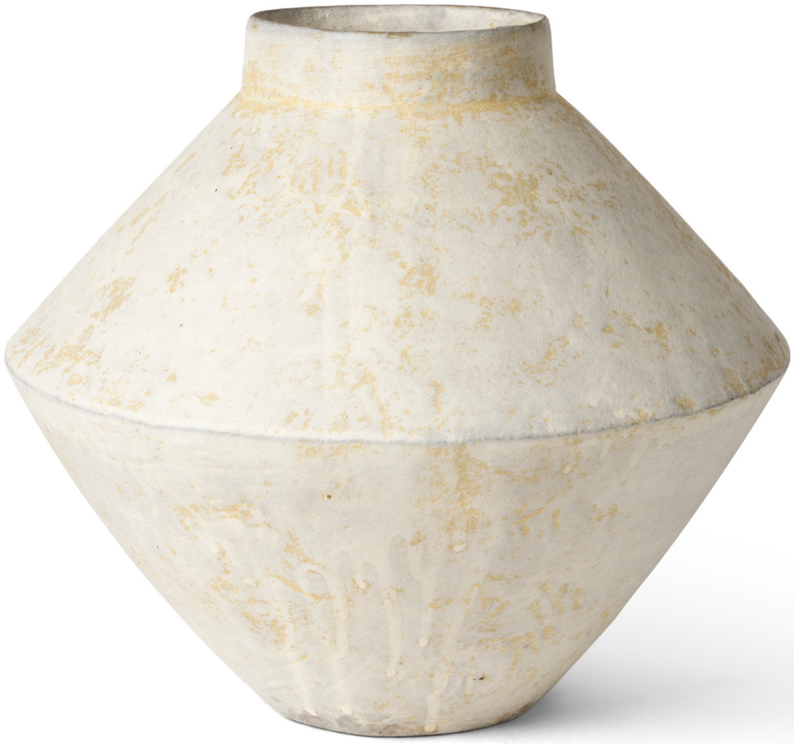
VASE

impressed artist's seal, earthenware, smoke-fired and burnished terra-sigillata orange slips

18.7cm high (7 3/8in high)

£300-500





248 §

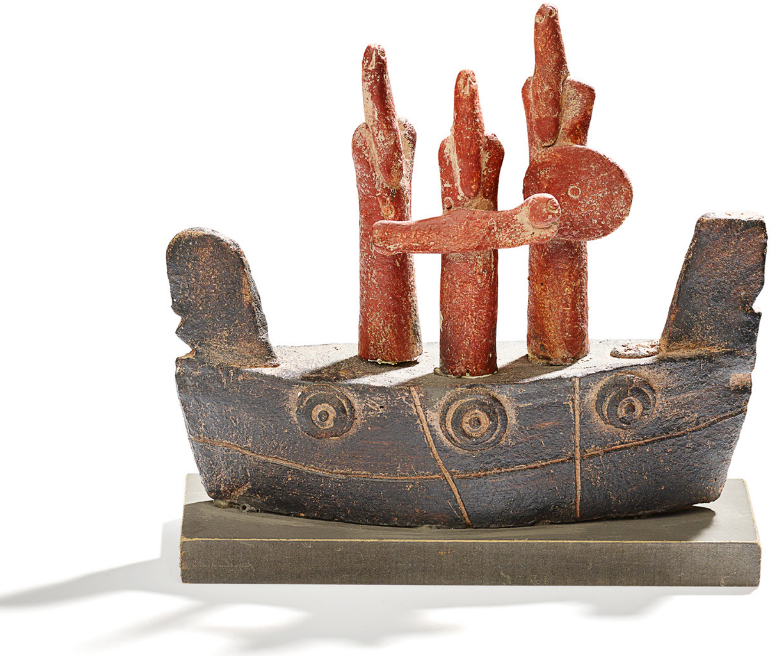
PAUL PHILP (BRITISH 1941-)

VESSEL

impressed artist's seal, stoneware

29.5cm high (11 5/8in high)

£1,000-1,500



249§

JOHN MALTBY (BRITISH 1936-)

BOAT PEOPLE

signed and titled (to base), stoneware on wooden base

overall 15.2cm high, 15.2cm wide (6in high, 6in wide)

£500-700

250§

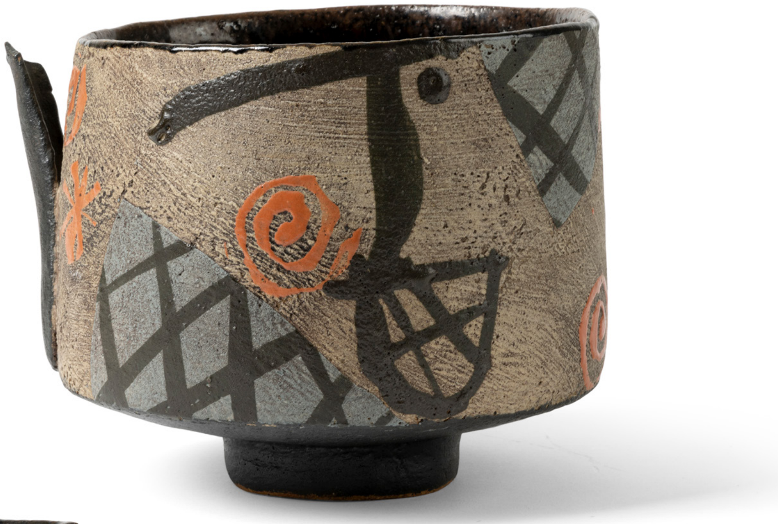
JOHN MALTBY (BRITISH 1936-)

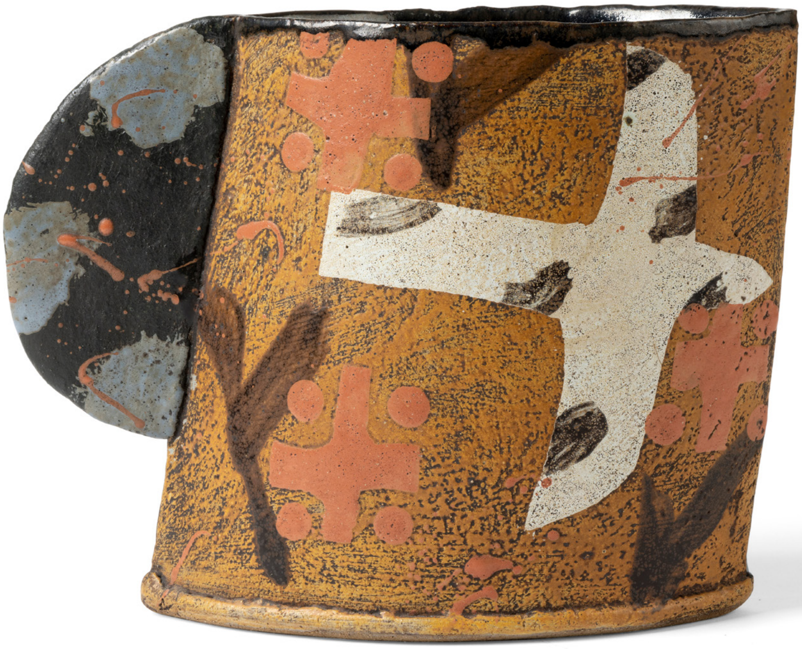
LARGE FOOTED CUP FORM WITH HANDLE

signed 'MALTBY', stoneware

14.5cm high, 19cm wide (5 3/4in high, 7 1/2in wide)

£500-700





251§

JOHN MALTBY (BRITISH 1936-)

'BIRD IN FLIGHT' VESSEL

signed 'MALTBY', stoneware

19cm high, 24cm wide (7 1/2in high, 9 1/2in wide)

£600-800

252[§]

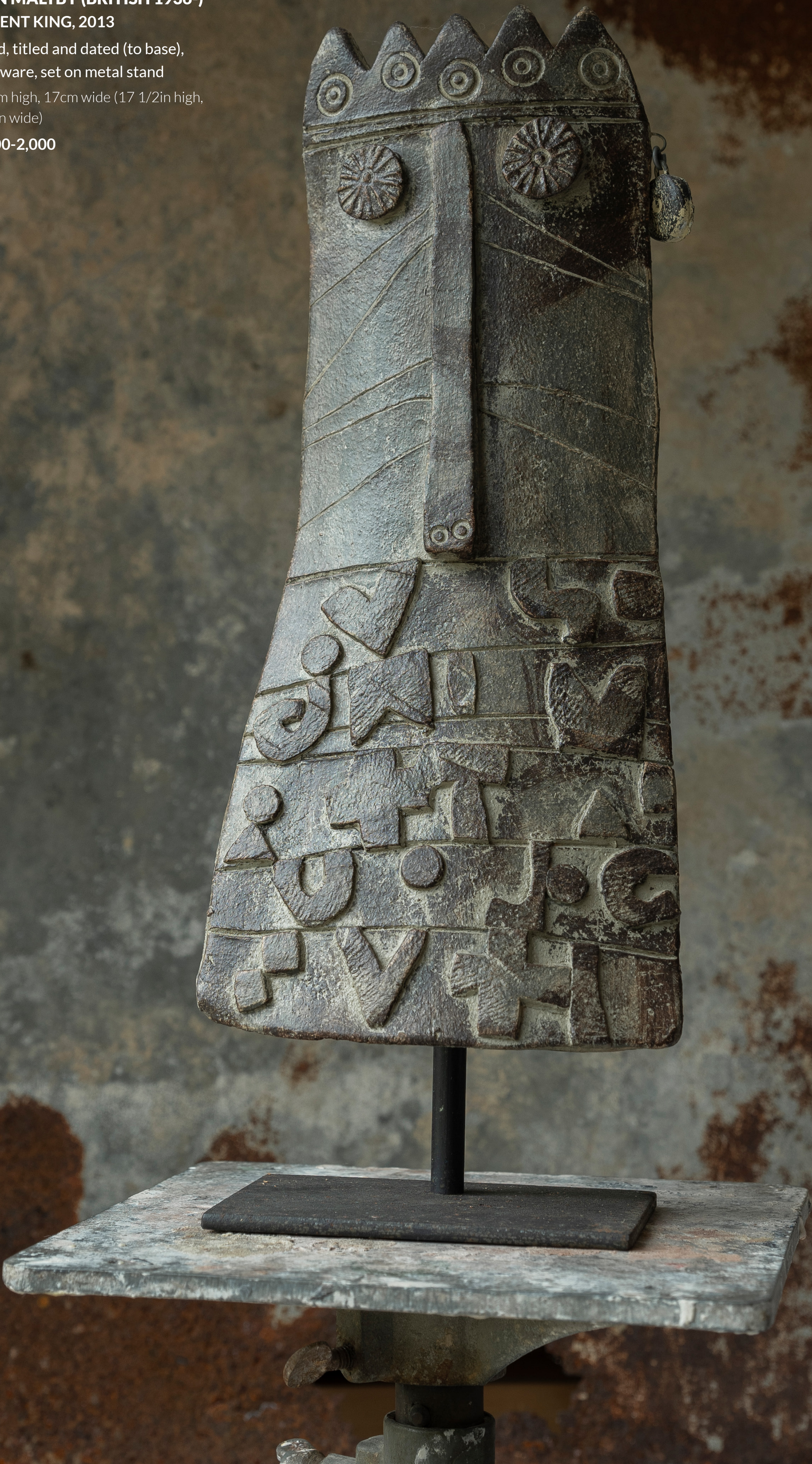
JOHN MALTBY (BRITISH 1936-)

ANCIENT KING, 2013

signed, titled and dated (to base), stoneware, set on metal stand

44.5cm high, 17cm wide (17 1/2in high, 6 3/4in wide)

£1,500-2,000



253 §

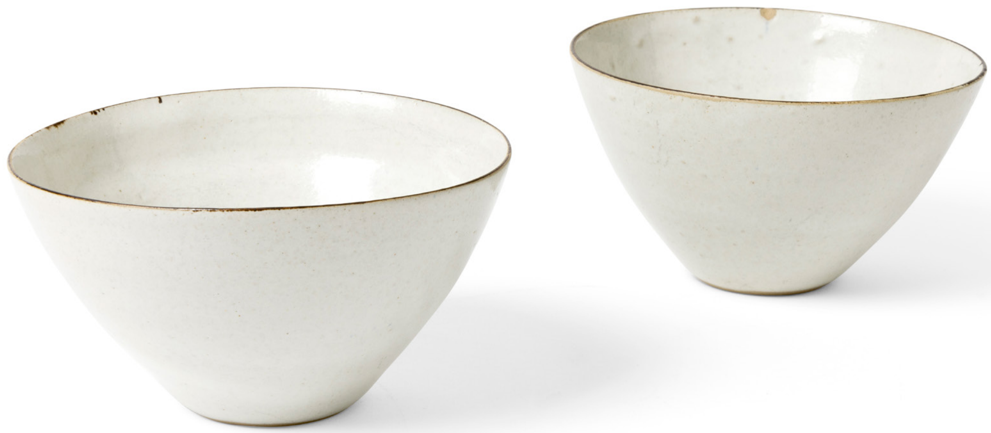
DAME LUCIE RIE (BRITISH 1902-1995)
PAIR OF BOWLS

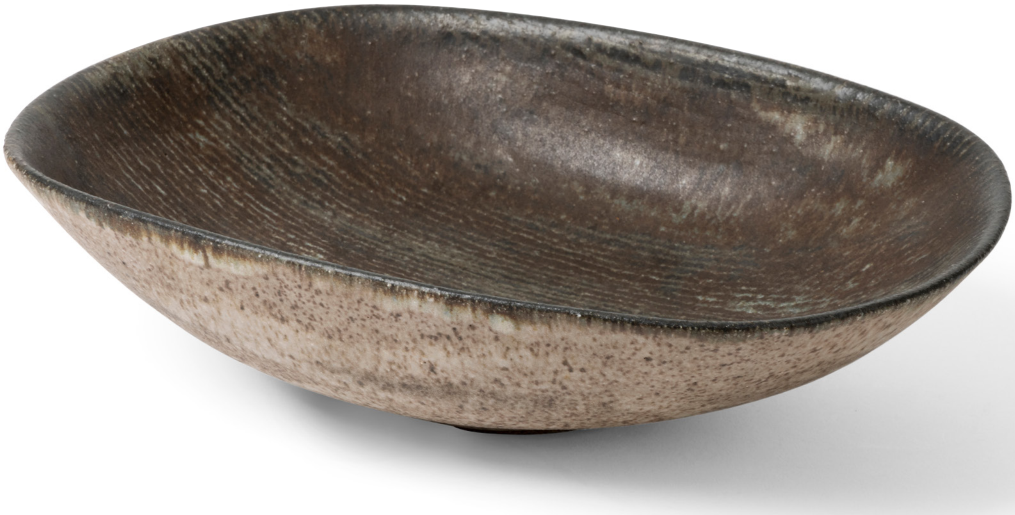
each impressed artist's seal, stoneware, white glaze with manganese band to rim (2)

7cm high, 12.5cm and 12.7cm diameter (2 3/4in high, 4 7/8in and 5in diameter)

Provenance: Private Collection, UK.

£1,000-1,500





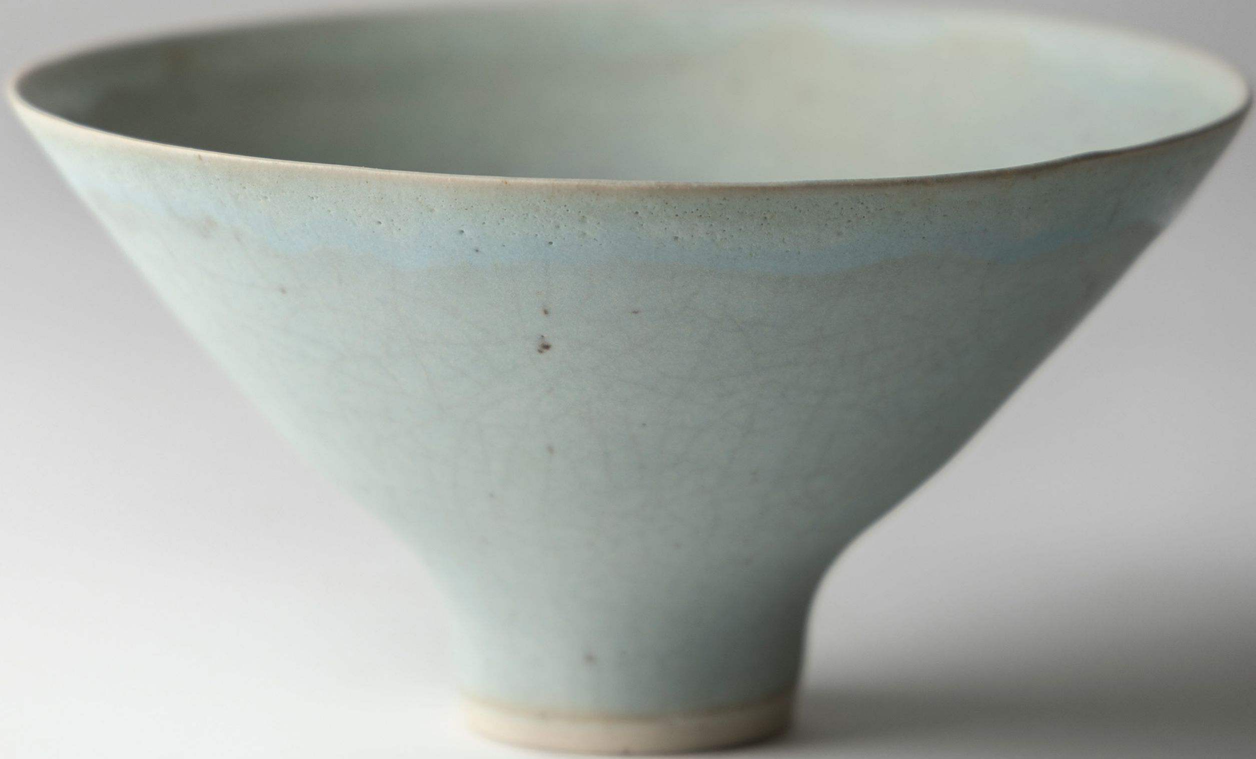
254 §

DAME LUCIE RIE (BRITISH 1902-1995)
BOWL, CIRCA 1965

impressed artist's seal, stoneware with manganese and sgraffito decoration to the inside, and speckled oatmeal glaze to the exterior

7.5cm high, 30cm wide (3in high, 11 3/4in wide)

£2,000-3,000



255 §

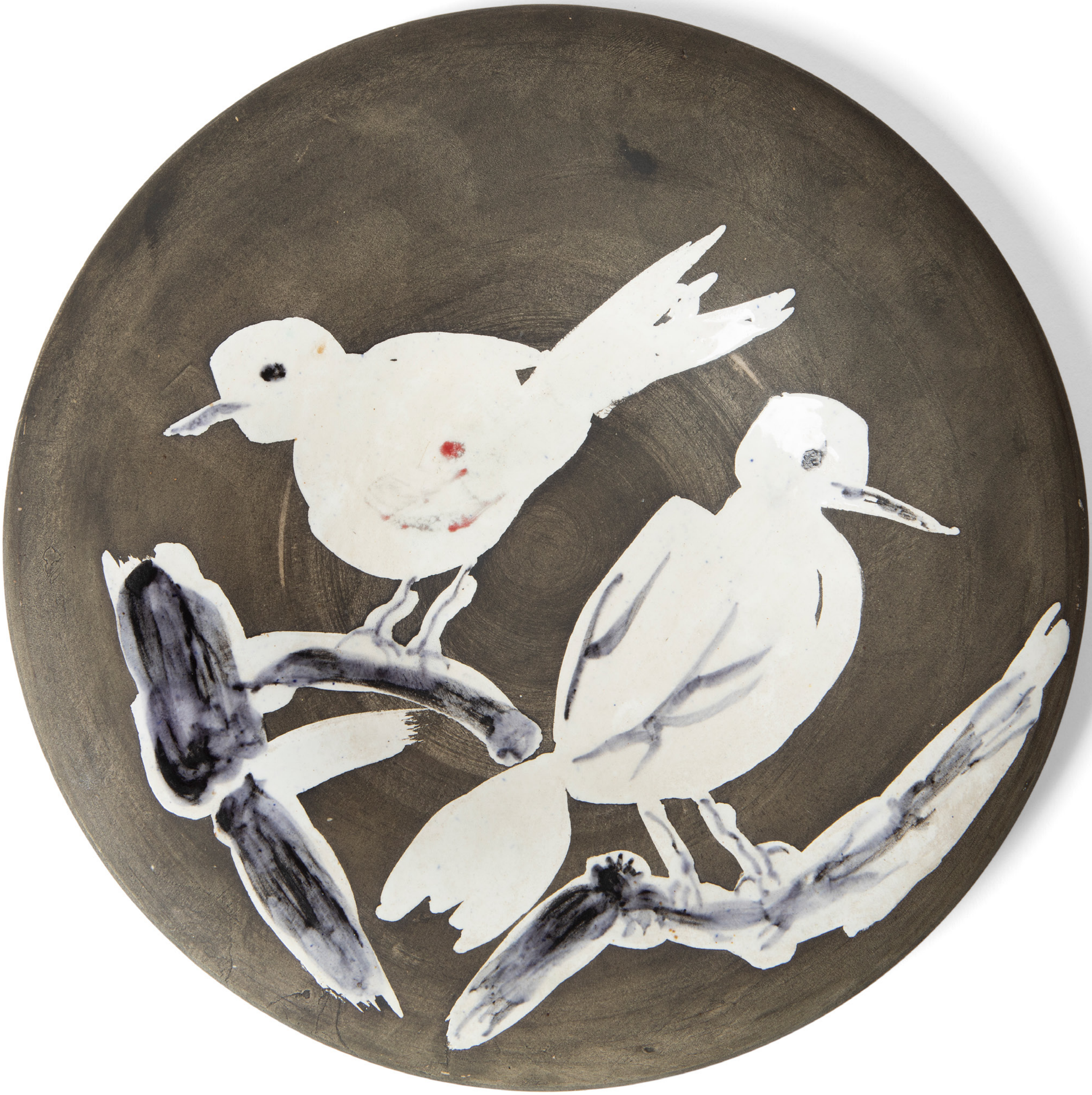
DAME LUCIE RIE (BRITISH 1902-1995)

FOOTED BOWL

impressed artist's seal, porcelain, pale blue glaze with delicate craquelure

8.7cm high, 16.5cm diameter (3 3/8in high, 6 1/2in diameter)

£4,000-6,000



256 §

PABLO PICASSO (SPANISH 1881-1973) FOR MADOURA POTTERY

DEUX OISEAUX (NO. 95, A.R.487), CONCEIVED 1963

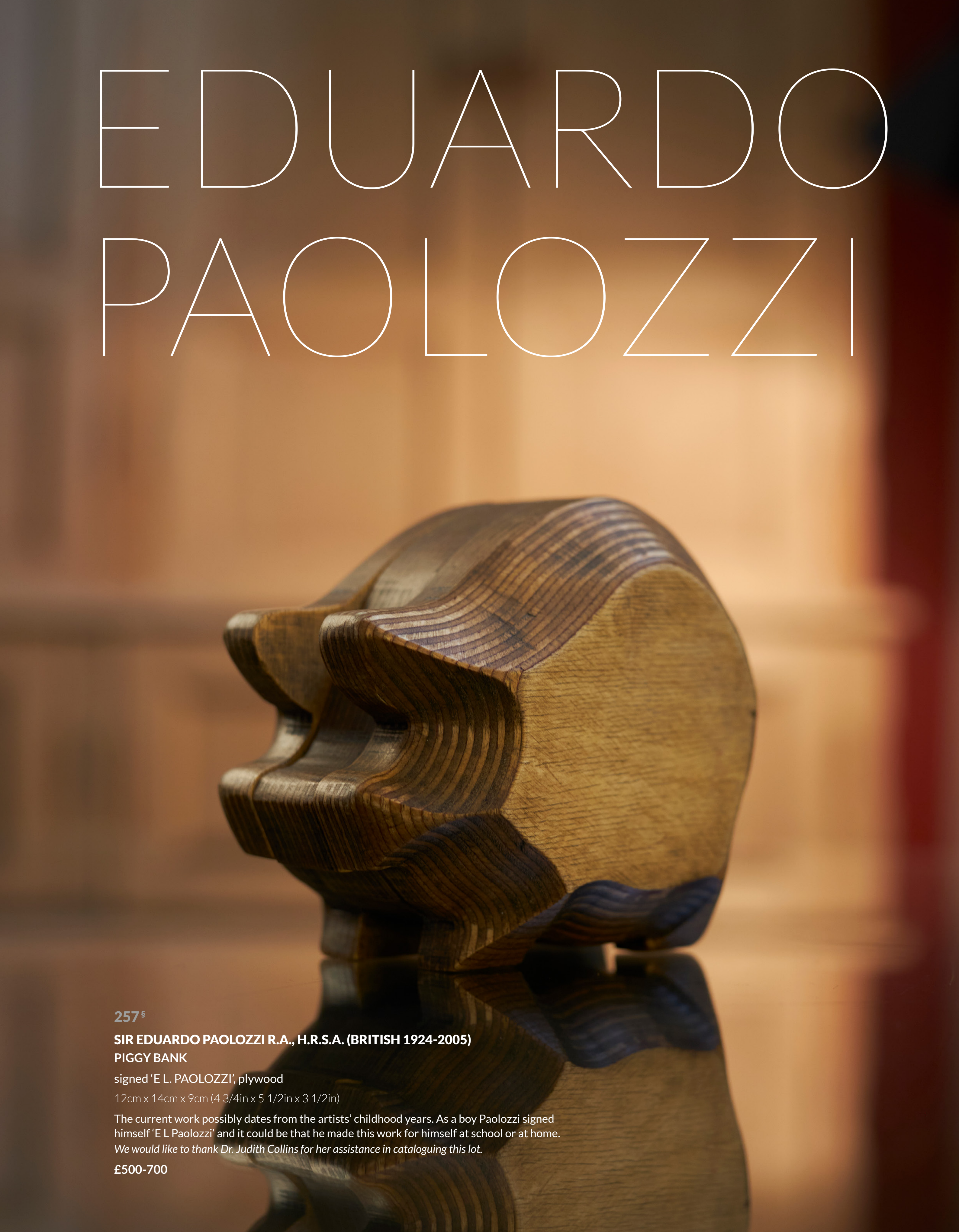
85/150, numbered, painted 'Edition Picasso' and 'Madoura', partially glazed and painted earthenware.

25.7cm diameter (10 1/8in diameter)

Provenance: Galerie Ritthaler, Munich;
Private Collection, London.

£3,000-5,000

EDUARDO PAOLOZZI



257 §

SIR EDUARDO PAOLOZZI R.A., H.R.S.A. (BRITISH 1924-2005)

PIGGY BANK

signed 'E L. PAOLOZZI', plywood

12cm x 14cm x 9cm (4 3/4in x 5 1/2in x 3 1/2in)

The current work possibly dates from the artists' childhood years. As a boy Paolozzi signed himself 'E L Paolozzi' and it could be that he made this work for himself at school or at home.

We would like to thank Dr. Judith Collins for her assistance in cataloguing this lot.

£500-700

258§

SIR EDUARDO PAOLOZZI R.A., H.R.S.A. (BRITISH 1924-2005)

UNTITLED, CIRCA 1967-9

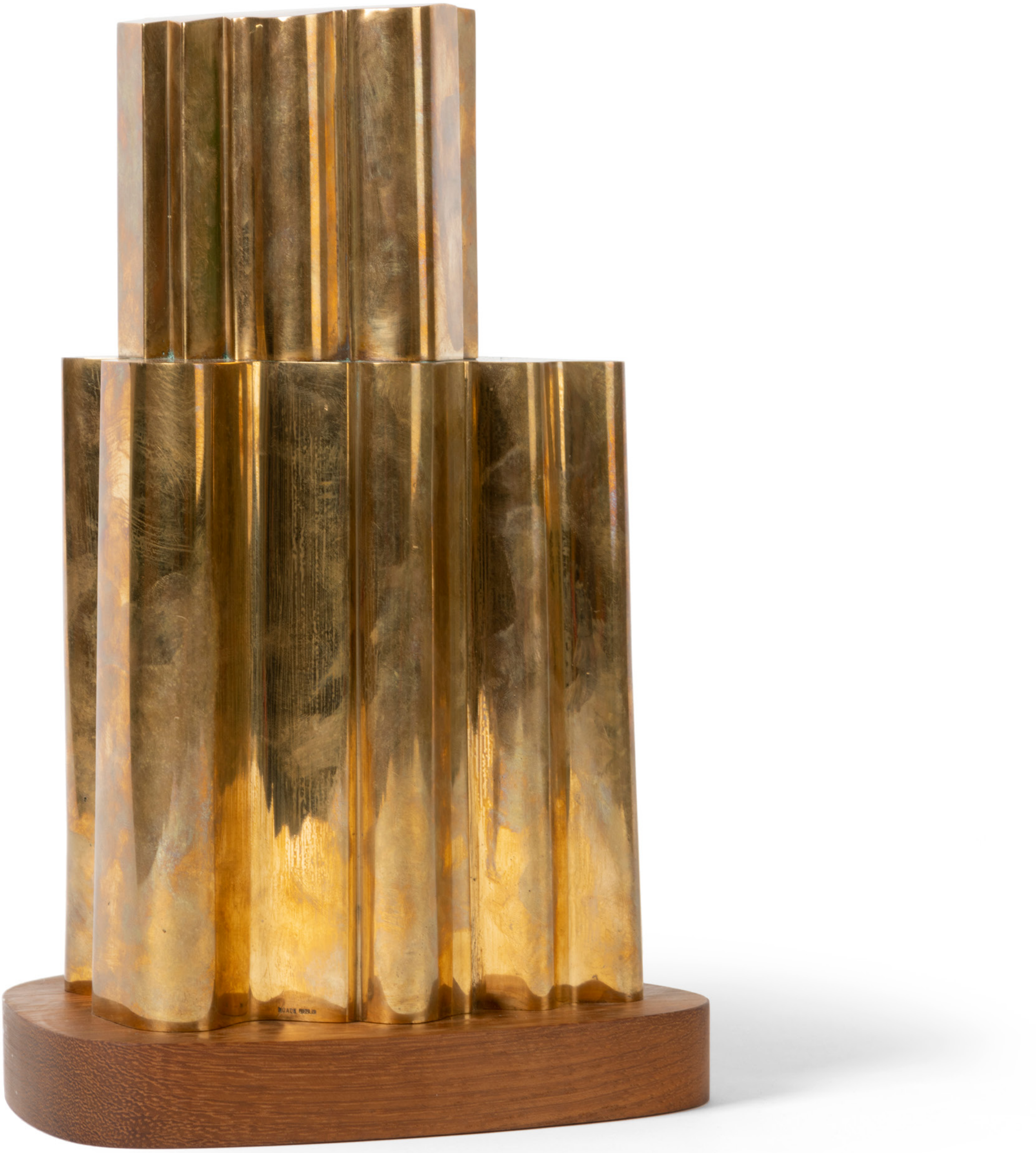
probably unique, stamped with the 'Noack Berlin' foundry mark, polished bronze on wooden base

30cm high (11 4/5in high) including base,
the bronze 26.5cm high (10 2/5in high)

Provenance: Collection of Zeev Aram, London.

We would like to thank Dr. Judith Collins for her assistance in cataloguing this lot.

£3,000-5,000



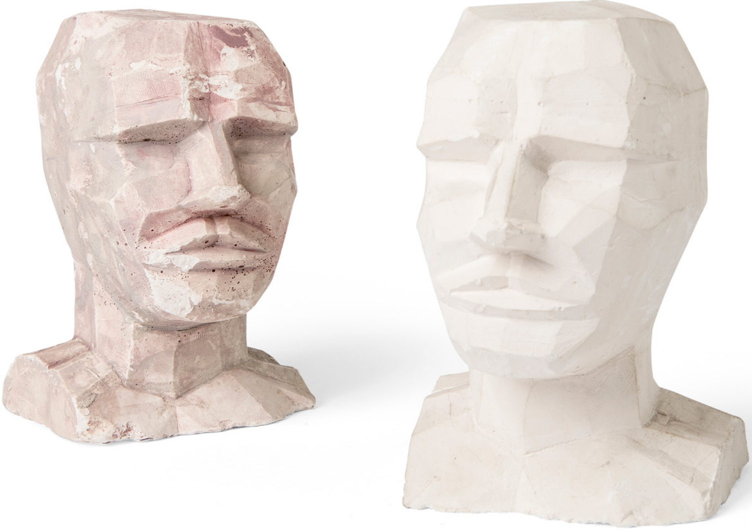
Pioneer of the Pop Art movement, Sir Eduardo Paolozzi's sculpture and printmaking is iconic.

Paolozzi initially intended to pursue a career in commercial art, but following studies at Edinburgh College of Art and the Ruskin School of Drawing & Fine Art, Oxford, he determined that he 'wanted to make things'. In 1945 he commenced a sculpture diploma at the Slade School of Fine Art in London, where he immersed himself in European Modernism. His early sculptures in coloured concrete were exhibited to such acclaim in 1947 that he abandoned his Diploma and promptly moved to Paris, following in the footsteps of the Cubist and Surrealist artists he so admired. While in France he met many Modernists, but it was Alberto Giacometti who made the greatest impression.

After returning to London in 1949, Paolozzi taught at St. Martin's School of Art and developed a sculptural technique he dubbed 'the metamorphosis of rubbish'. This involved creating plaster impressions of found objects, which he would then cast in wax. These wax forms were then assembled to evoke body parts. These 'Machine Age' cast reconstructions appeared to examine the relationship between man and the mechanical, and were felt by many to define the atmosphere of the Cold War, earning the artist international renown.

In 1987, the novelist J. G. Ballard reflected that 'if the entire twentieth century were to vanish in some huge calamity, it would be possible to reconstitute a large part of it from Paolozzi's sculpture and screen prints.'

> “Above all, [I am interested] in investigating the golden ability of the artist to achieve a metamorphosis of quite ordinary things into something wonderful and extraordinary that is neither nonsensical nor morally edifying.”
>
> *Eduardo Paolozzi, 1960*



259 §

SIR EDUARDO PAOLOZZI R.A., H.R.S.A.
(BRITISH 1924-2005)
TWO CUBIST HEADS

one signed and dated 1992, both plaster, one painted

18.5cm and 18cm high (7 1/4in and 7in high)

Provenance: Collection of Zeev Aram, London.

£1,500-2,000

260 §

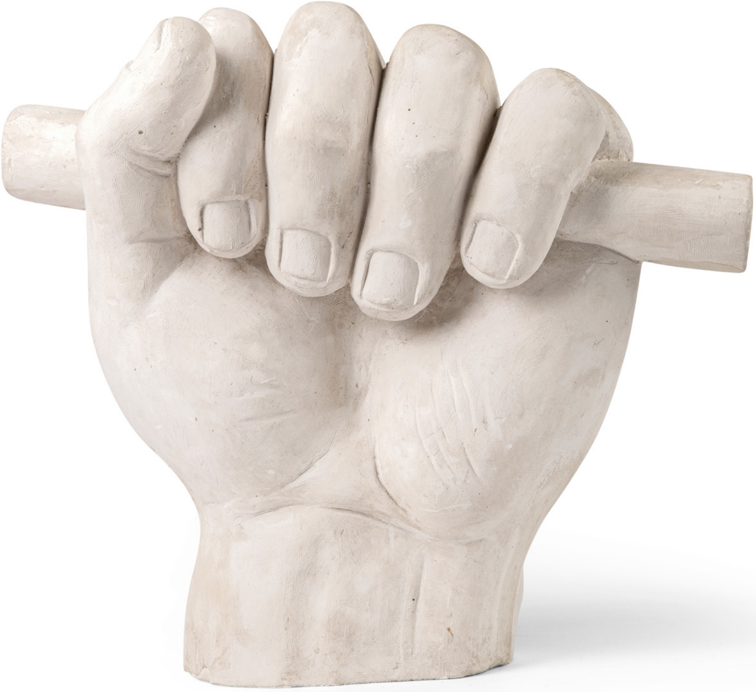
SIR EDUARDO PAOLOZZI R.A., H.R.S.A.
(BRITISH 1924-2005)
HAND

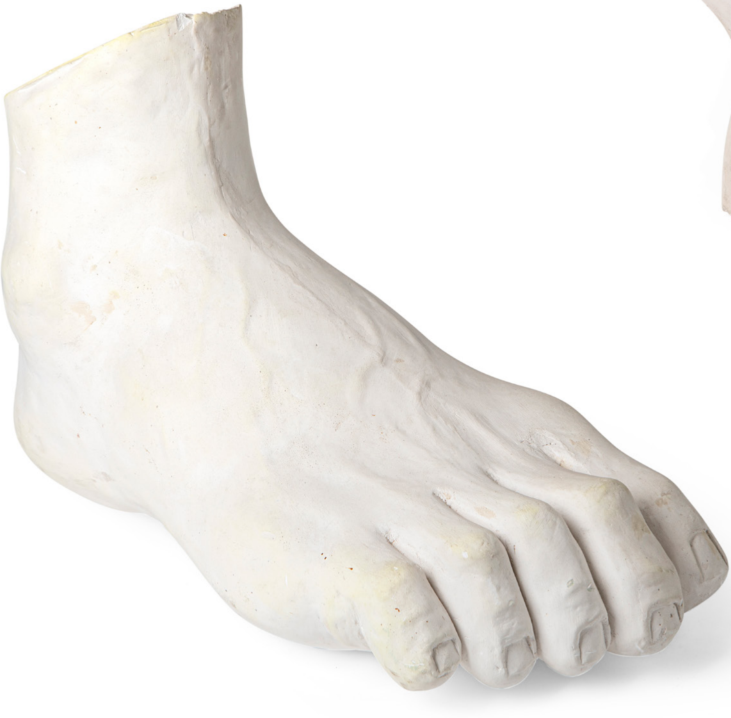
plaster

32cm high, 34.5cm wide (12 1/2in high, 13 1/2in wide)

Provenance: Collection of Zeev Aram, London.

£600-800





261 §

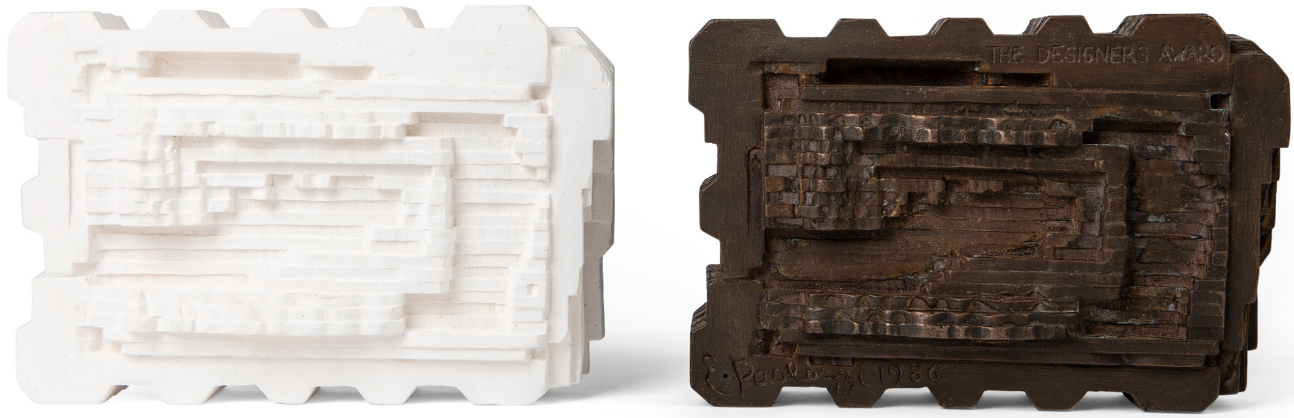
SIR EDUARDO PAOLOZZI R.A., H.R.S.A.
(BRITISH 1924-2005)
CLASSICAL FOOT

plaster

34cm high, 49cm wide (13 2/5in high, 19 1/4in wide)

Provenance: Collection of Zeev Aram, London.

£600-800



262§

SIR EDUARDO PAOLOZZI R.A., H.R.S.A. (BRITISH 1924-2005)
PROTOTYPES FOR THE DESIGNER'S SATURDAY AWARD, 1986

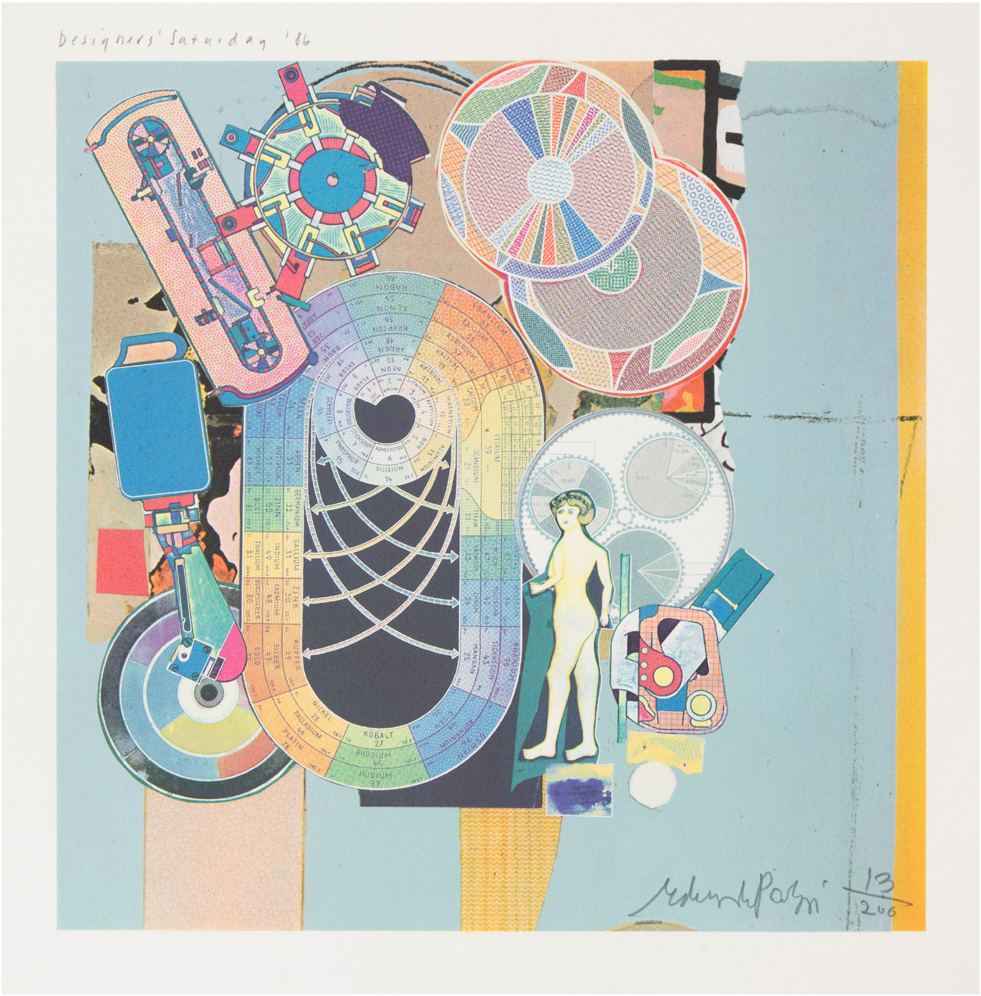
in bronze resin and plaster, the resin signed and dated in the cast, and inscribed 'PRESENTED BY DESIGNER SATURDAY AND SIAD' (2)

19cm high x 12.5cm wide(7 1/2in high x 5in wide)

Provenance: Collection of Zeev Aram, London.

£800-1,200

Designer's Saturday was a London-wide Design Festival that ran from 1981 to 1988 and it gave companies the opportunity to present their new products and establish contacts to customers, designers and architects. Each year a leading artist or designer was commissioned to create a unique artwork to mark the event including Allen Jones, Peter Blake and Eduardo Paolozzi.



263

DESIGNER'S SATURDAY
COLLECTION OF FIVE SCREENPRINTS, 1982-6

comprising works by Eduardo Paolozzi, Alan Fletcher, Peter Blake, Patrick Hughes and Allen Jones, each signed and dated in pencil, and four numbered, on wove paper, published by Aram Designs, London (5)

the Paolozzi sheet 39.5cm x 39.5cm (15 1/2in x 15 1/2in), the other four approximately 26cm x 26cm (10 1/4in x 10 1/4in), all unframed

Provenance: Collection of Zeev Aram, London.

£500-700

264§

SIR EDUARDO PAOLOZZI R.A., H.R.S.A. (BRITISH 1924-2005)

SCULPTOR'S CHAIR, 1987

beech, birch plywood, rope, linen, nylon cord, hammer, metal hooks and nails, together with the handmade wooden maquette, with miniature Christmas cracker plastic tools, contained within a panelled wooden box

The chair: 108cm high, 63cm wide, 57cm deep (42 1/2in high, 24 3/4in wide, 22 1/2in deep); the maquette 14.5cm wide (5 3/4in wide)

Provenance: Collection of Zeev Aram, London.

£8,000-12,000

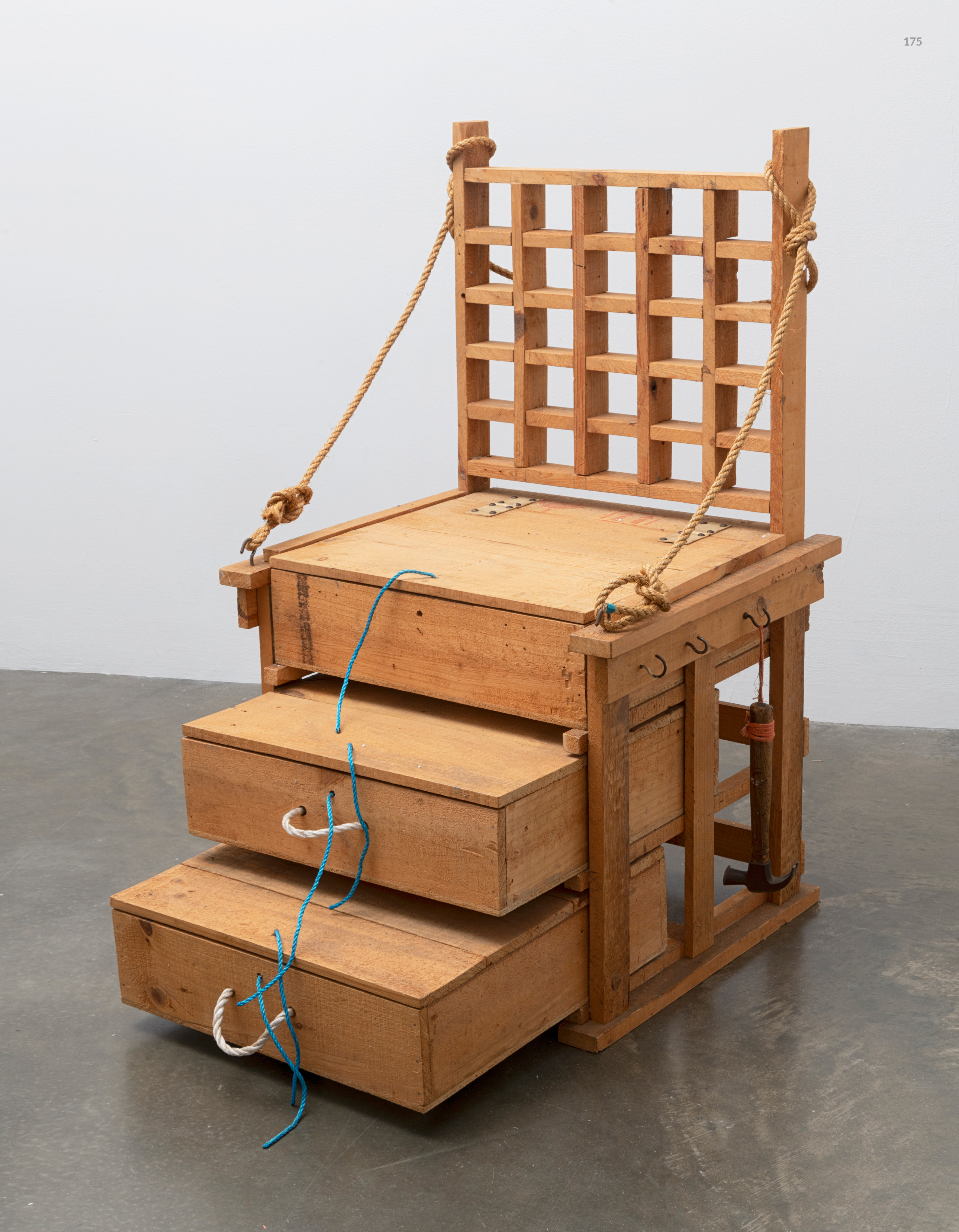
Sculptor's Chair, created from shipping crates salvaged from the back of the Aram Design store in London, is a significant example of one of the founders of British Pop Art's use of found objects and collage, elements that had been continuously present in Paolozzi's work since the 1940s.

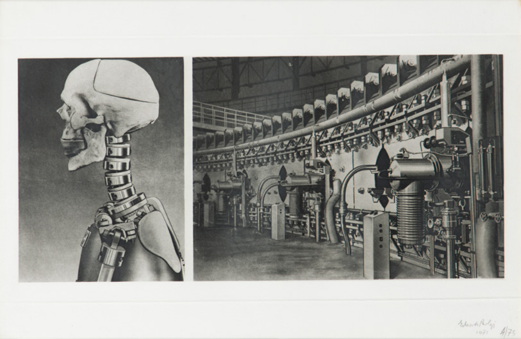
Paolozzi drew his own observations in the catalogue for the show that celebrated the 23rd anniversary exhibition of Aram Designs in 1987, where Zeev Aram had commissioned various designs by the likes of Peter Blake, Allen Jones, Norman Foster and Jasper Morrison:

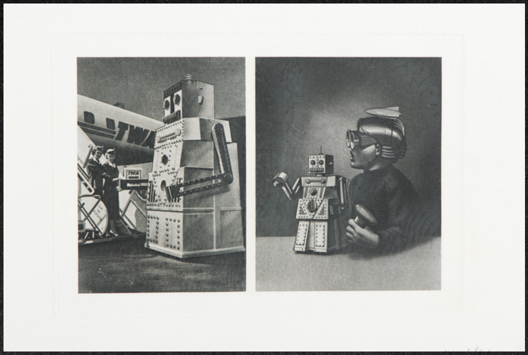
> "A room without furniture, an empty house, a desert island – starting from scratch with a few packing cases.
> In any of these situations the sculptor, after a lifetime of improvising, will reach for his tools. They are contained in a shallow box with a linen hinge and a rope handle. Another box contains the essentials of life – soap & salt, a towel and two mugs. To hand these minimal items on the wall a grill is made with the same dimension as the boxes. The grill also acts as a backrest for the boxes now transformed into a chair. Being geometric these boxes may evolve into a bed or, with additions stack to become a major storage unit.
>
> Like the raw material itself, each part has a strength and individual identity and peculiar honesty, like Shaker furniture. Using basic box wood, an improvised look with the woodwork bearing the stamps of its travels or provenance, one is reminded of early still life constructions of Picasso or Rodchenko."

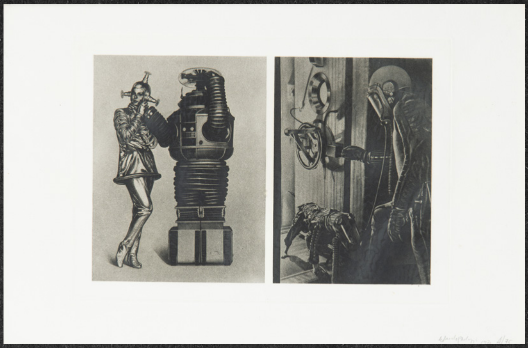
(Eduardo Paolozzi)

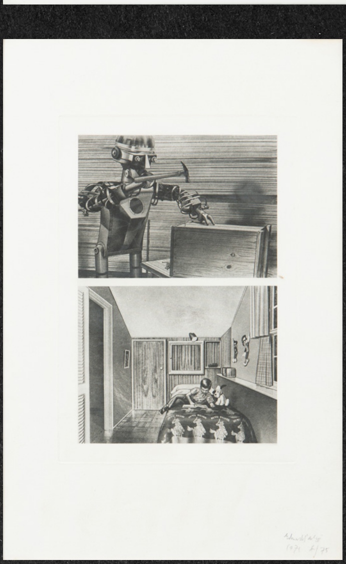
In his use of found objects Paolozzi's *Sculptor's Chair* is a reaction to the branding, advertising and mass-market consumerism prevalent at the time and is suggestive of a simpler existence.

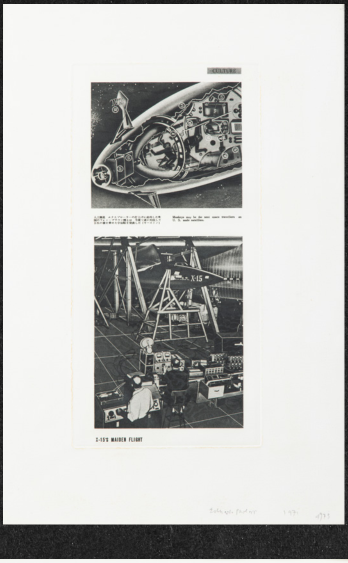


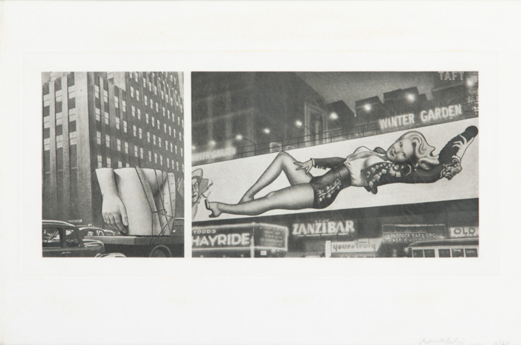


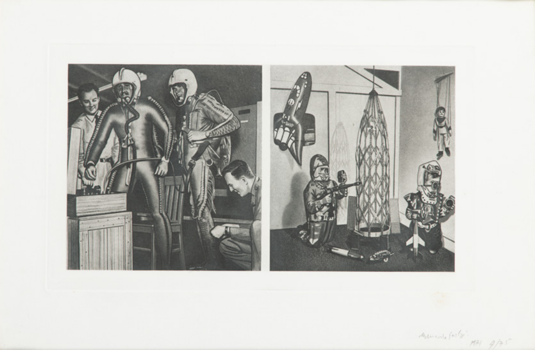


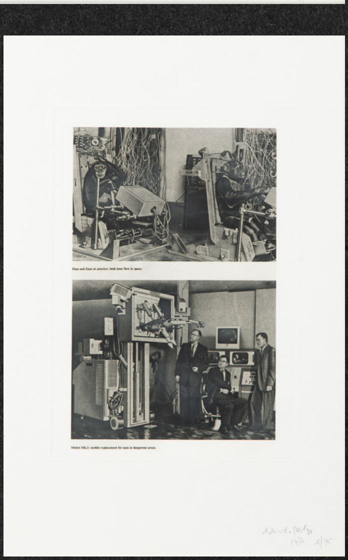





X-15
X-15'S MAIDEN FLIGHT


TAFT
WINTER GARDEN
HAYRIDE
ZANZIBAR
OLD





265 §

SIR EDUARDO PAOLOZZI R.A., H.R.S.A. (BRITISH 1924-2005)

CLOUD ATOMIC LABORATORY, 1971

4/75, each signed, dated and numbered in pencil (lower right), the full set of eight photogravure etchings on wove paper, printed by Alecto Studios, London, published by Editions Alecto, London, for a commission by British Olivetti (8)

Each sheet 52.7cm x 35cm (20 3/4in x 13 3/4in)

£1,200-1,800

266

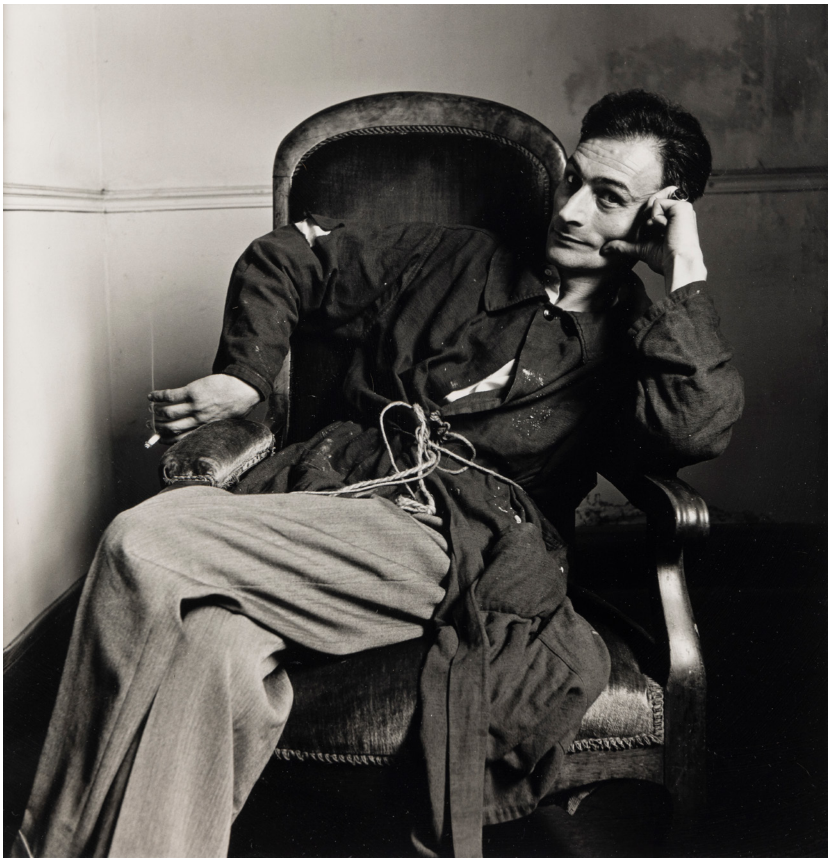
IRVING PENN (AMERICAN 1917-2009)

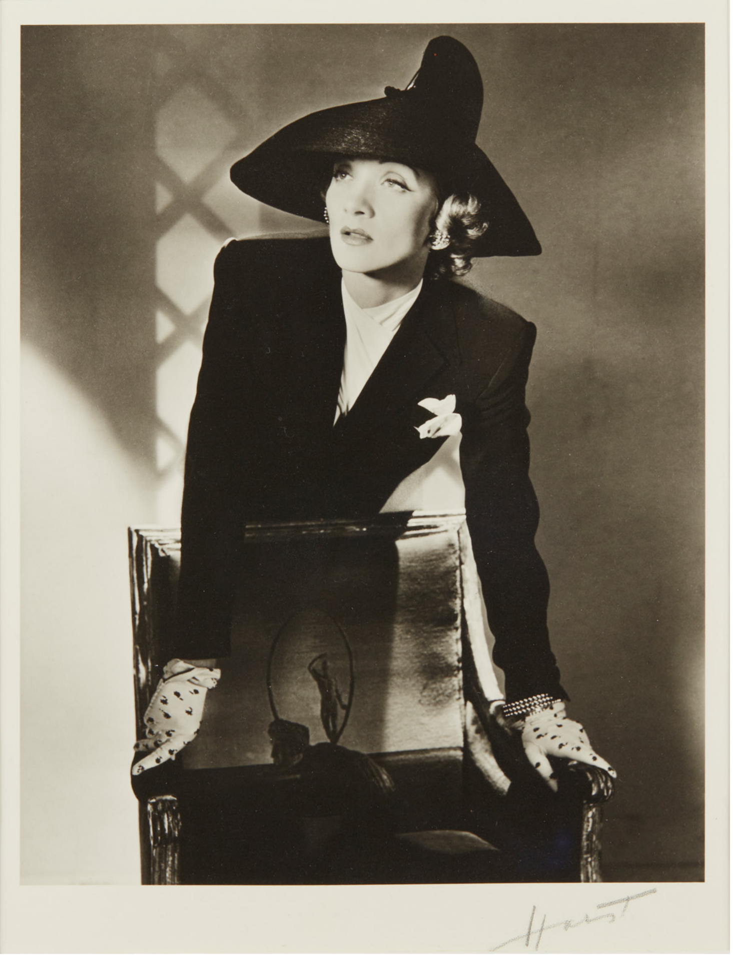
BALTHUS (D), 1948/2002

edition of 16, signed, titled and dated in pencil (to reverse), and printed stamps (to reverse), gelatin silver print

39.5cm x 38.5cm (15 1/2in x 15 1/8in)

£1,200-1,800





267§

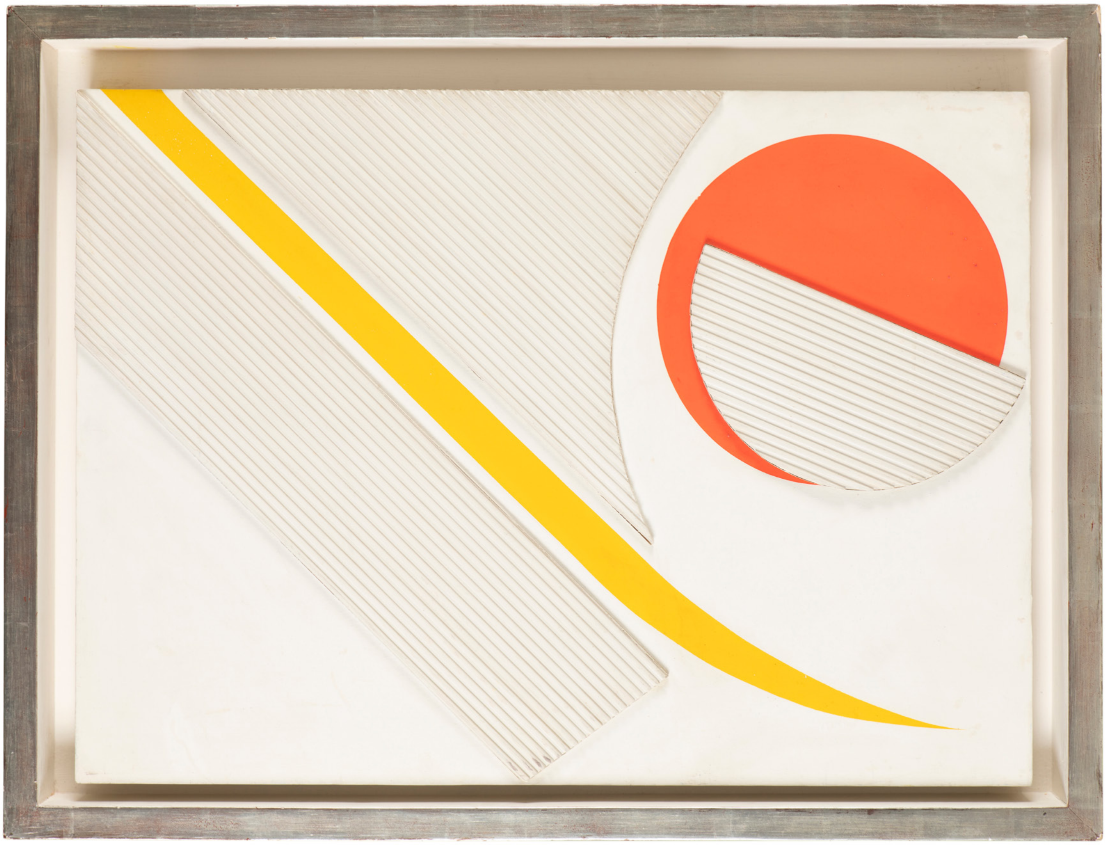
HORST P. HORST (GERMAN/AMERICAN 1906-1999)

MARLENE DIETRICH

signed in pencil in the margin (lower right), signed in pencil, stamped 'Horst ©' in blue ink and stamped 'Agfa' in black ink (to reverse), silver print on Agfa paper

image: 24.2cm x 19.3cm (9 5/8in x 7 5/8in); sheet: 35.3cm x 27.6cm (13 7/8in x 10 7/8in)

£2,000-3,000



268§

MICHAEL ARGOV (AUSTRIAN / ISRAELI 1920-1982)

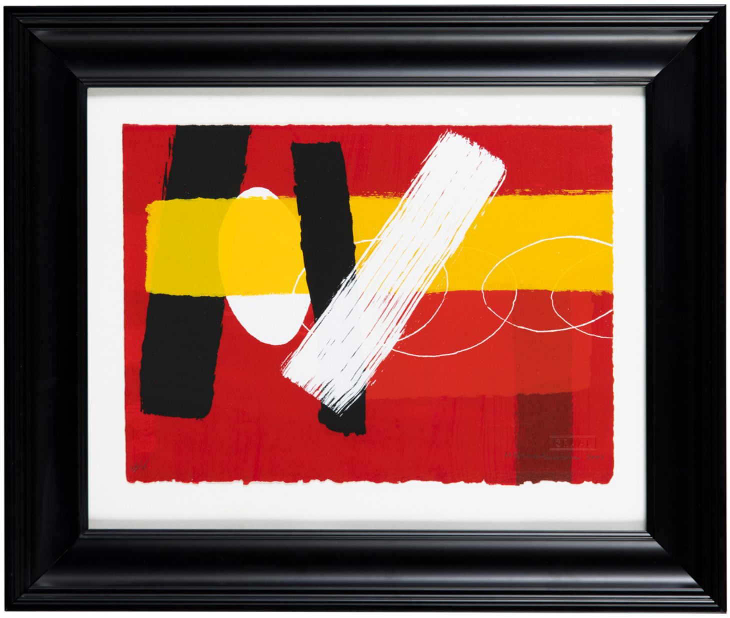
UNTITLED, 1972

signed, dated and inscribed 'Argov 1972 982' (to reverse), oil and corrugated cardboard on canvas on board

55cm x 76cm (21 5/8in x 29 7/8in)

Provenance: Alon Zakaim, London; Private Collection, London.

£600-800



269§

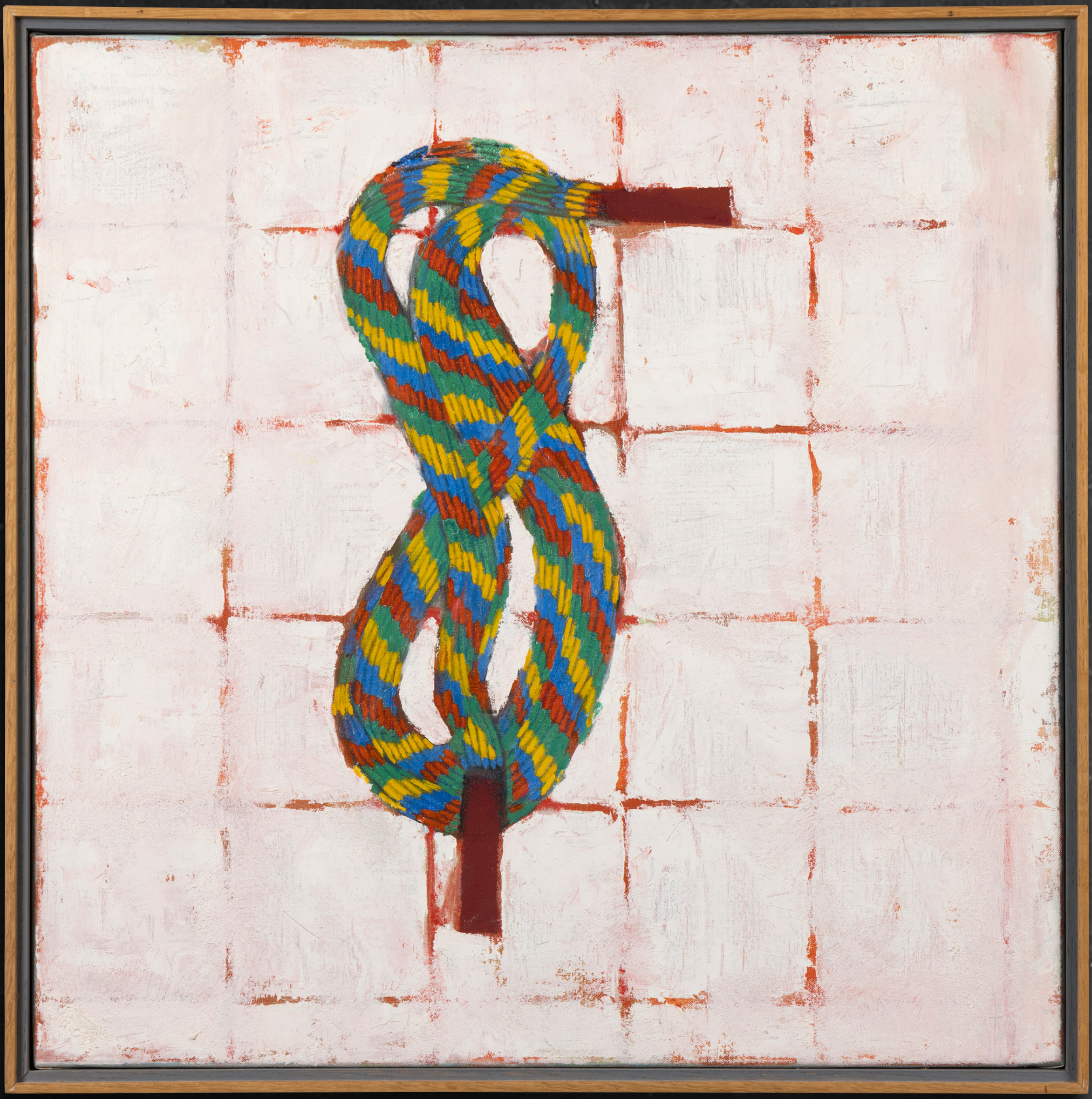
WILHELMINA BARNS-GRAHAM C.B.E. (BRITISH 1912-2004)

RED PLAYING GAMES III, 2001

28/75, signed, numbered and dated in pencil, with 'GRAAL' blindstamp, screenprint on Arches Velin Blanc 400gsm paper

29cm x 40cm (11 3/8in x 15 3/4in)

£800-1,200



Prunella Clough relished the overlooked, the inconsequential and the mundane. Urban landscapes and industrial hinterlands were her territory. Later in her career Clough's work tended towards abstraction, and *Skip Rope* is therefore an interesting later example of representative painting of the period. This work was completed in 1999, the final year of Clough's life; three months before her death, she was awarded the Jerwood Painting Prize.

London-born Clough studied at Chelsea School of Art. She is regarded as one of the most significant British post-war painters, and her work is held in major collections including Tate, the Courtauld Gallery, the Government Art Collection and the Ashmolean Museum. In 2007 a major retrospective of her work was held at Tate.

270 §

PRUNELLA CLOUGH (1919-1999)

SKIP ROPE, 1999

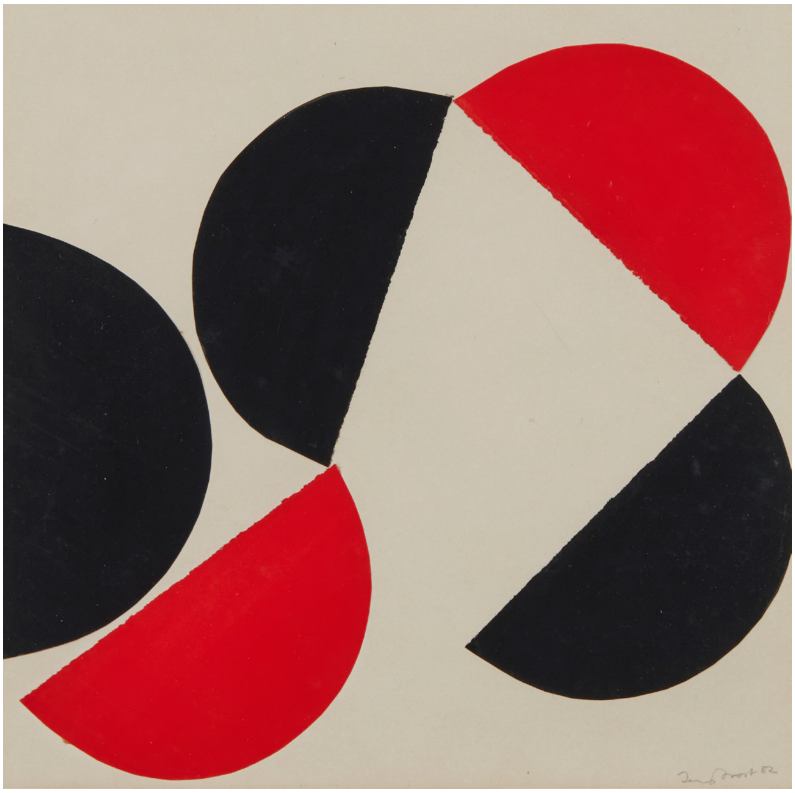
oil on canvas

58.5cm x 58.5cm (23in x 23in)

Provenance: Annely Juda Fine Art, London, 2000; Private Collection, London.

Exhibited: Annely Juda Fine Art, London, *Prunella Clough: The Late Paintings and Selected Earlier Works*, November - December 2000, cat. no.6.

£5,000-8,000



271 §

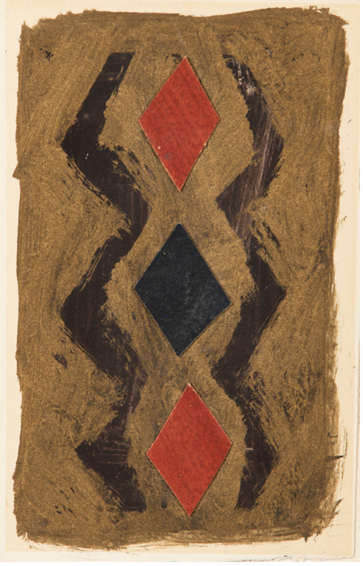
SIR TERRY FROST R.A. (BRITISH 1915-2003)

COMPOSITION (RED & BLACK), 1982

signed and dated (lower right), collage on paper

30cm x 30cm (11 3/4in x 11 3/4in)

£1,000-1,500



272 §

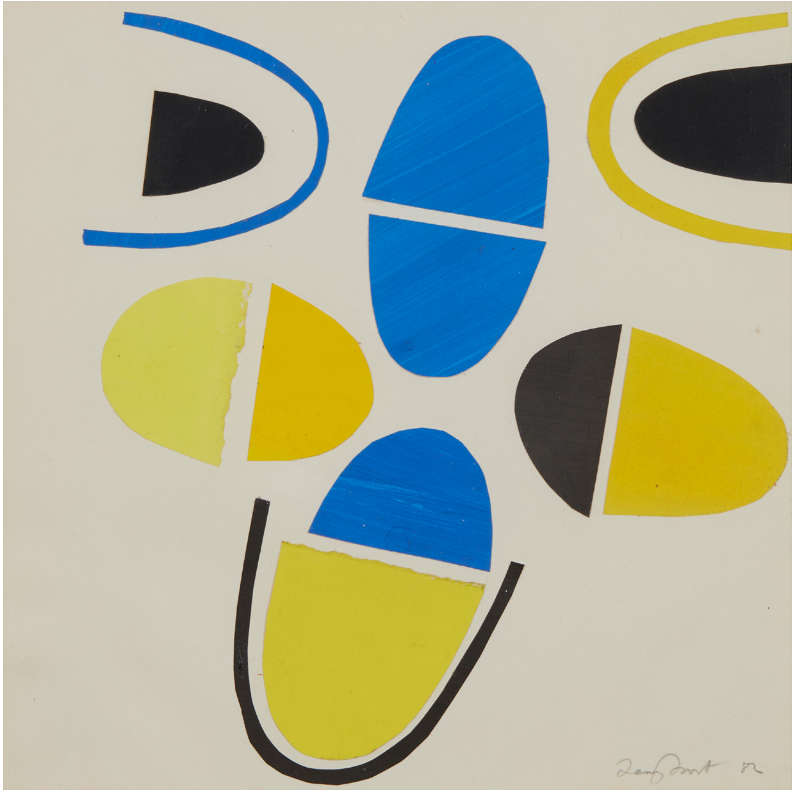
BREON O'CASEY
(BRITISH 1928-2011)

CHRISTMAS CARD

inscribed 'A Merry Christmas and a Happy New Year / love Breon and Doreen' in pen (to reverse), mixed media and collage

17.5cm x `11.5cm (6 7/8in x 4 1/2in)

£500-700



273 §

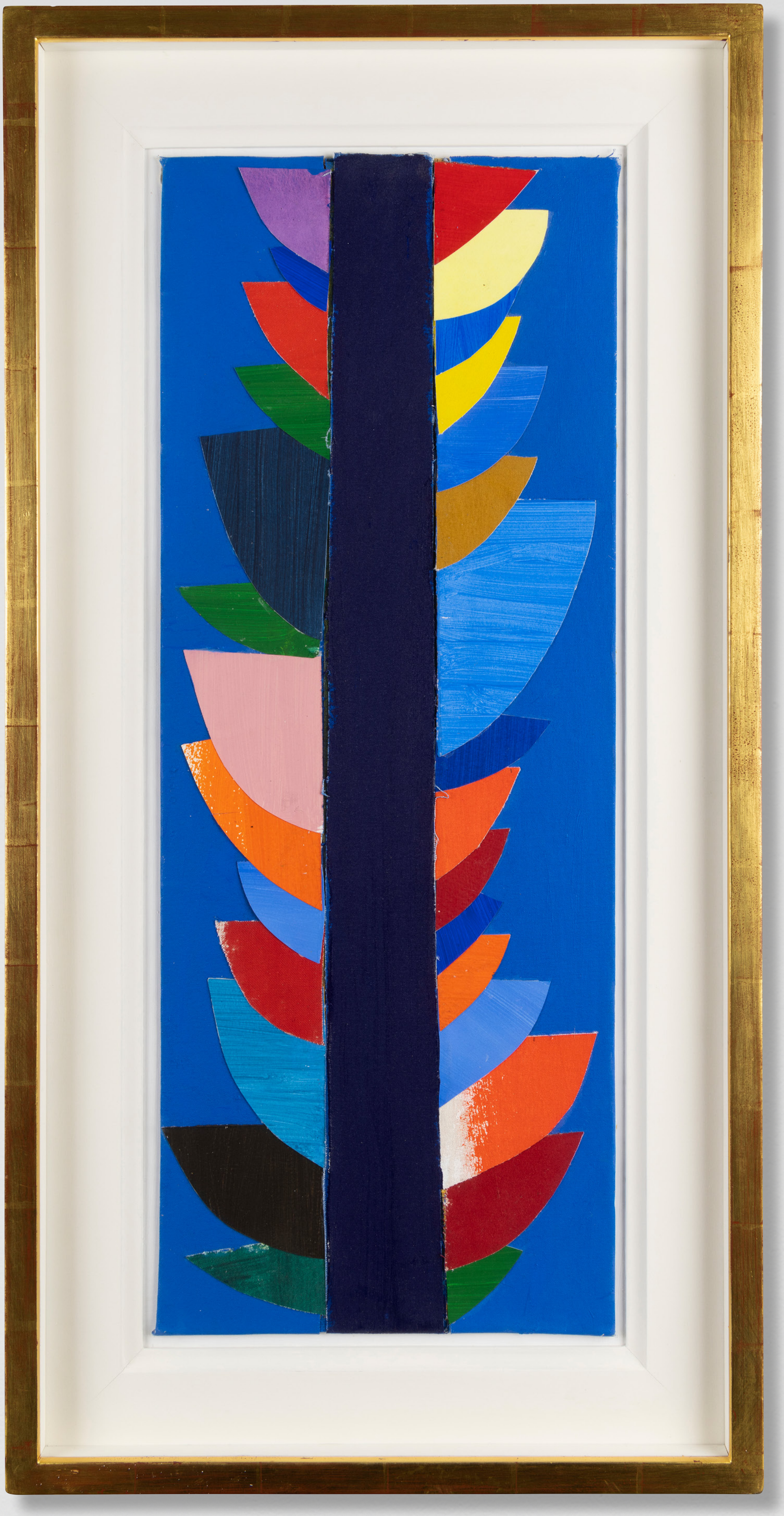
SIR TERRY FROST R.A. (BRITISH 1915-2003)

COMPOSITION (BLUE, YELLOW, BLACK), 1982

signed and dated (lower right), collage on paper

30cm x 30cm (11 3/4in x 11 3/4in)

£1,000-1,500



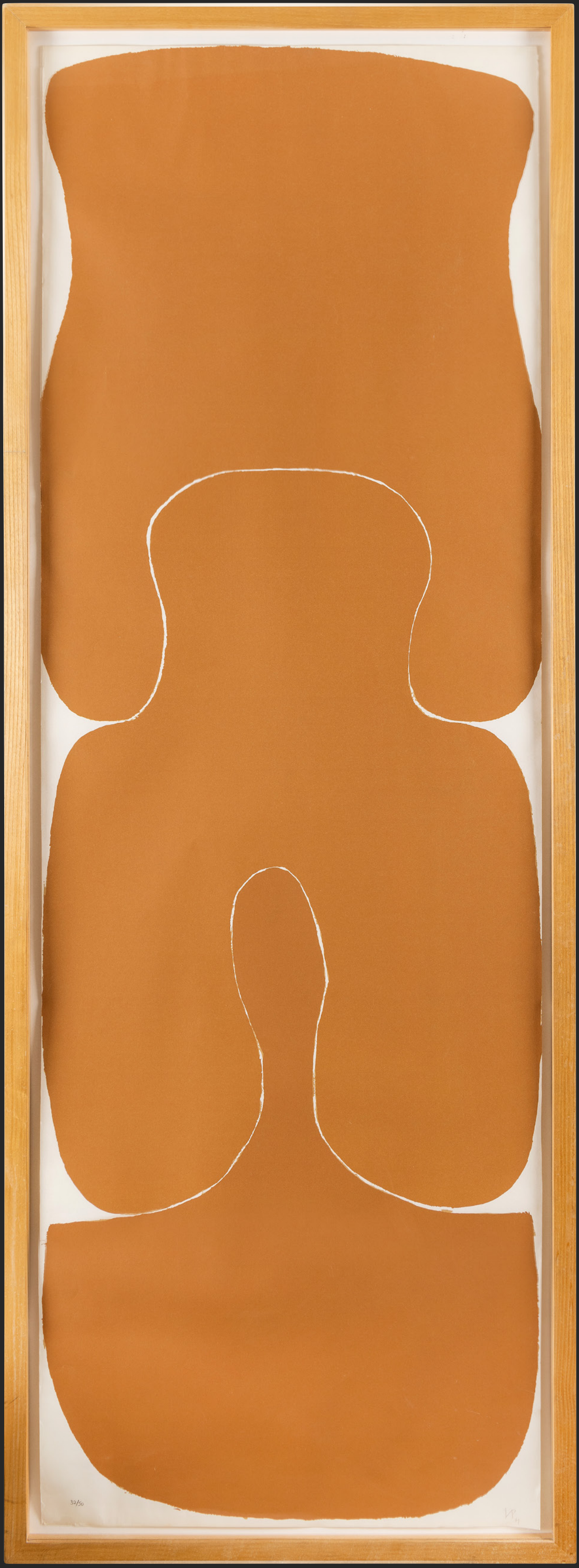
274§

SIR TERRY FROST R.A.
(BRITISH 1915-2003)
LONGSHIPS LIGHTHOUSE, 1997

signed, inscribed 'Longships' and dated (to back board), acrylic and collage on canvas on baord

79.5cm x 29.5cm (31 1/4in x 11 5/8in)

£5,000-7,000



275§

**VICTOR PASMORE C.B.E., C.H.
(BRITISH 1908-1998)**

POINTS OF CONTACT NO. 14, 1969

32/50, initialled, dated and numbered
in pencil, screenprint on paper

190cm x 62cm (74 3/4in x 24 3/8in)

£2,000-3,000

276§

ÉMILE GILIOLI (FRENCH 1911-1977)

LE GLACIER, 1961

signed and dated (to underside), polished marble

27cm high, 29cm wide, 20cm deep
(10 5/8in high, 11 3/8in wide, 7
7/8in deep)

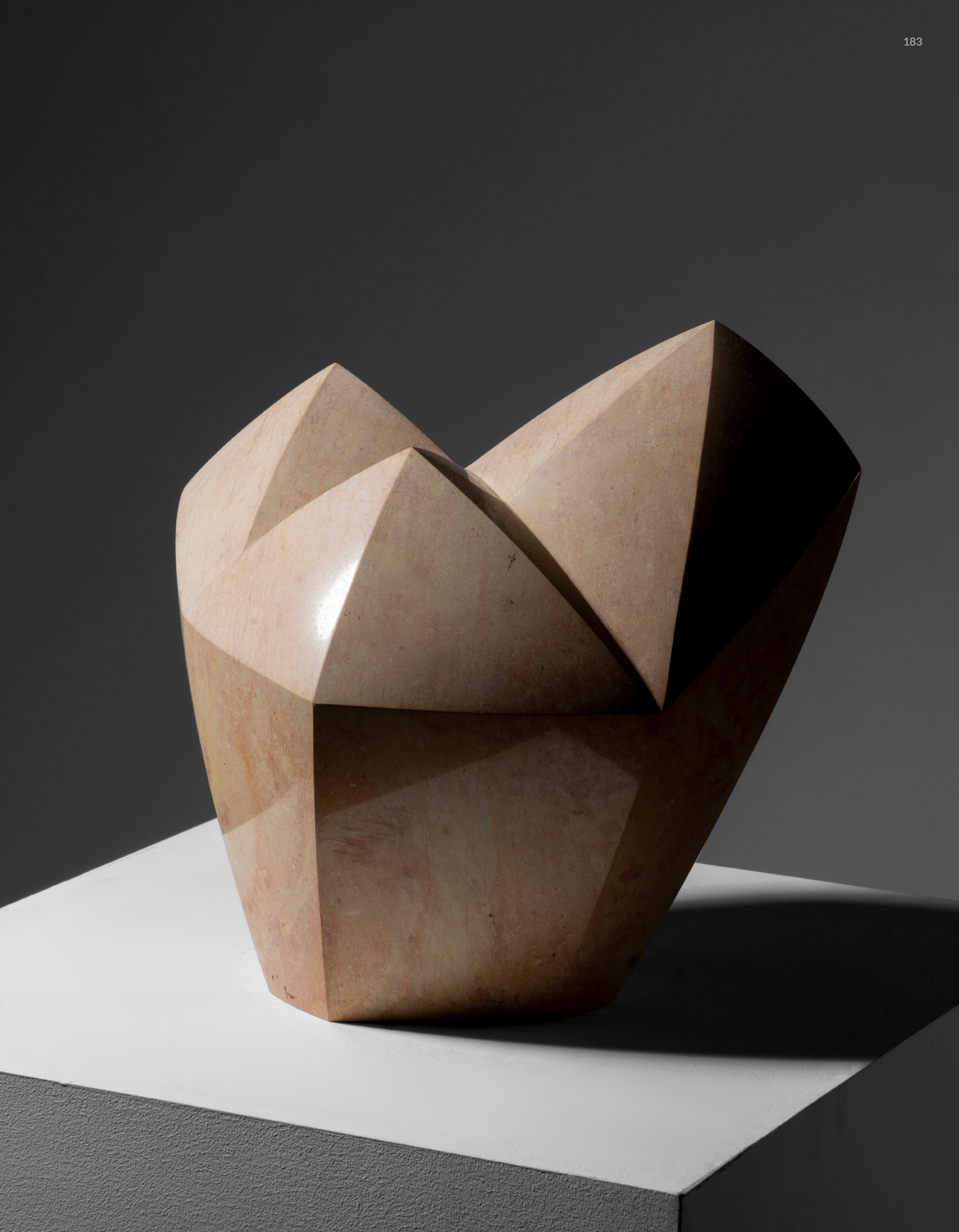
Provenance: World House Galleries, New York, 1962;
Joseph H. Hirshhorn, New York, 1962-1966;
Gift to the Hirshhorn Museum & Sculpture Garden, Washington;
Christie's, *Modern Paintings, Drawings and Sculpture*, 23 February 1994, lot 90 where sold by the Order of the Trustees of the Hirshhorn Museum.

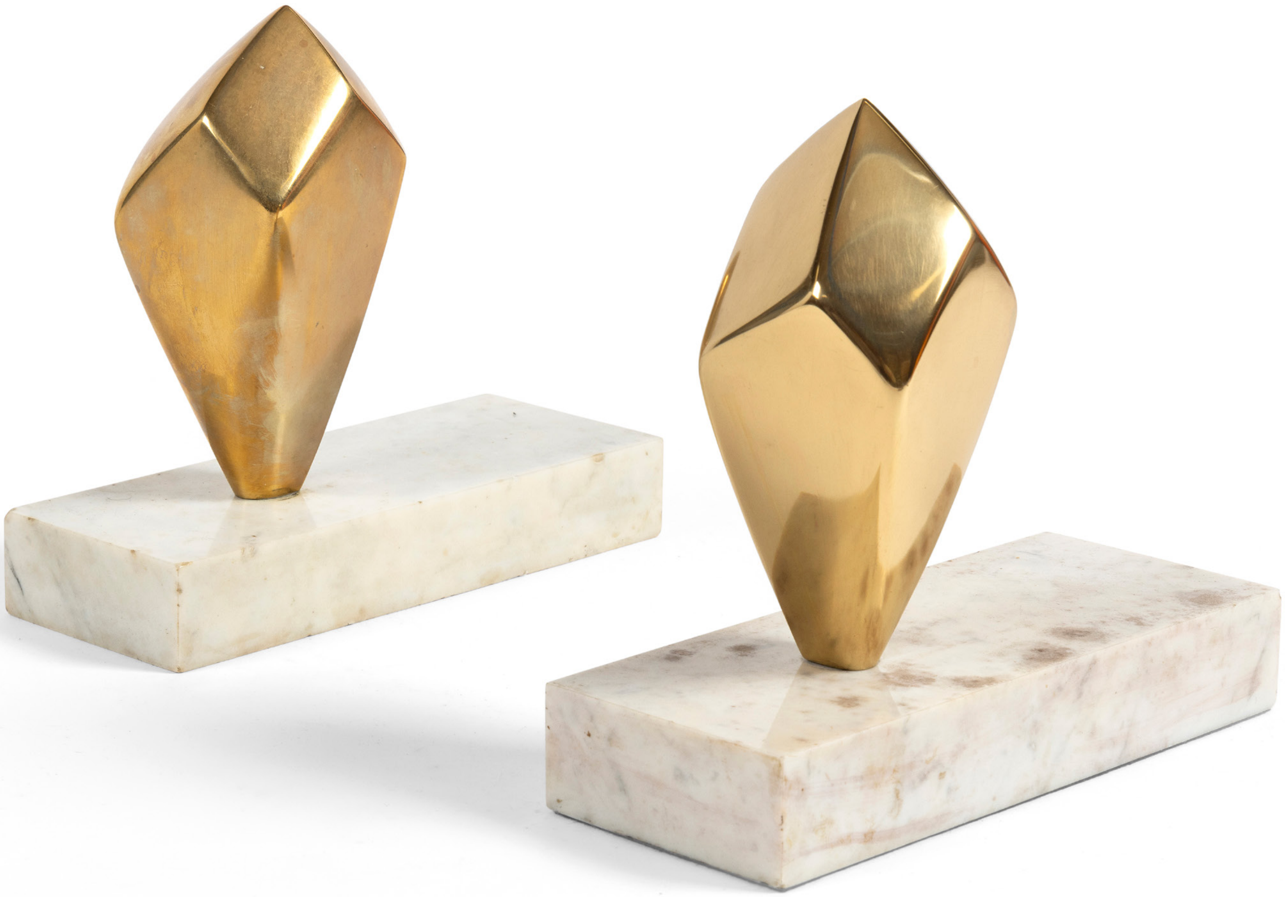
£5,000-7,000

Émile Gilioli was one of the pre-eminent sculptors of the new abstract movement in France in the 1950s. He believed that the foremost challenge in sculpture was the synthesis of architecture and art, and that the choice of material, whether it be marble, onyx, bronze, lapis-lazuli, agate, alabaster or cement, was of utmost importance in shaping the form of the object.

Having studied at the École des Beaux-Arts in the 1930s, the influences of the pre-war Paris school of artists such as Brancusi and Henri Laurens clearly shine through in his work and after the World War Two he associated and exhibited with the leading avant-garde artists of the period including Giacometti, Picasso and Soulages. This included being vice-president of the leading abstract collective, *Espace*, initiated by André Bloch, Le Corbusier and Fernand Léger.

Gilioli went on to exhibit internationally, his work is held at major institutions such as Tate Modern, London, Museum of Modern Art, New York and Museu de Arte Moderna, São Paulo. Gilioli was honoured with a retrospective at the Musée National d'Art Moderne, Centre Georges Pompidou in Paris in 1979 after his death.





277 §

ÉMILE GILIOLI (FRENCH 1911-1977)

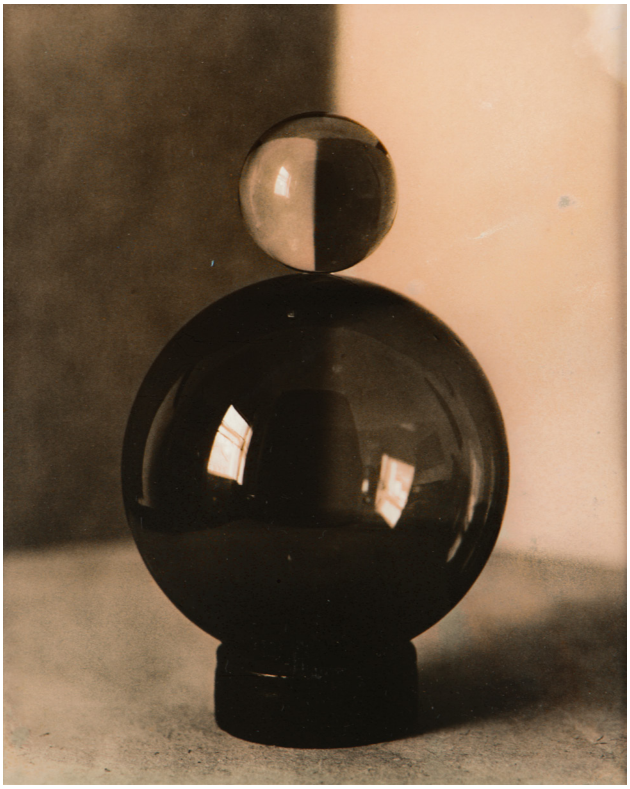
LYS

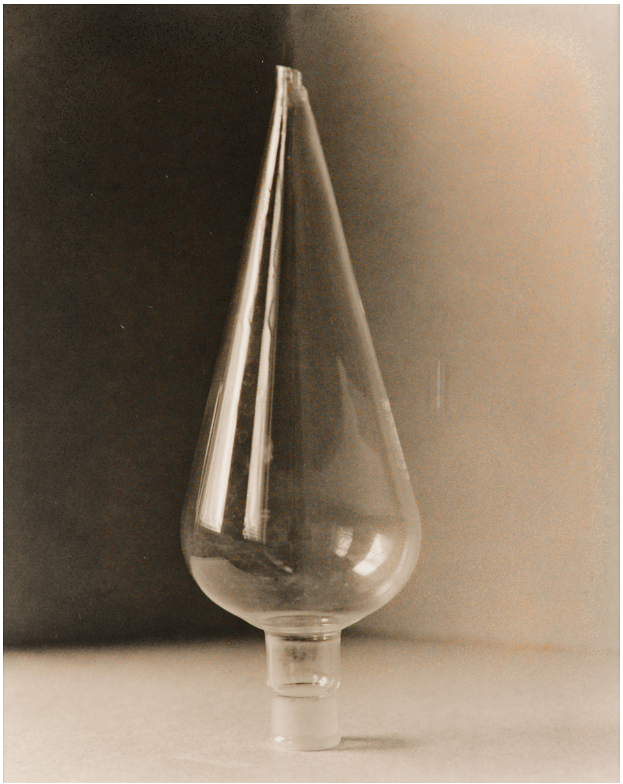
1/5 and 3/5, each signed and numbered (to the marble), polished bronze and marble (2)

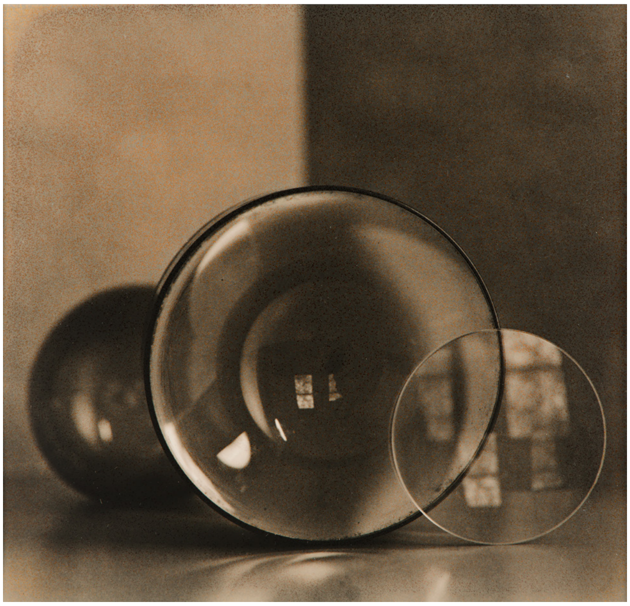
each 27.5cm high, 30cm wide, 12cm deep
(10 3/4in high, 11 3/4ing wide, 4 3/4in deep) including base

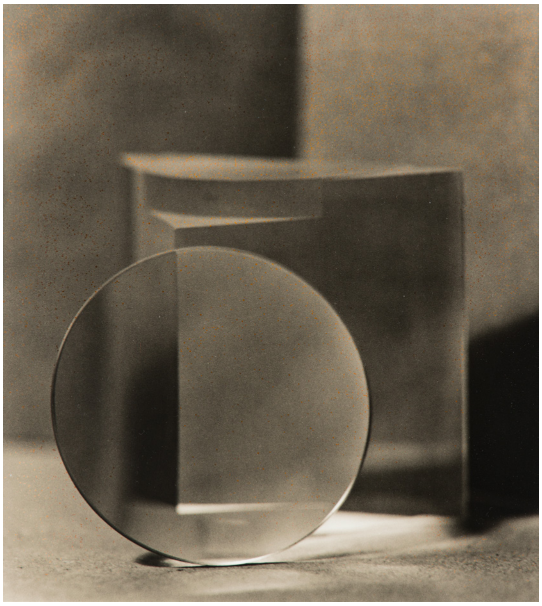
Provenance: Edition 1/5: Estate of Lee A. Ault;
Sotheby's, New York, 12 June 1997, lot 257.
Edition 3/5: M. Knoedler & Co., Paris, 1961;
Joseph H. Hirshhorn, New York, 1961-1966;
Gift to the Hirshhorn Museum, 1966;
Christie's, *Modern Paintings, Drawings and Sculpture*, 23 February 1994, lot 89, where sold by the Order of the Trustees of the Hirshhorn Museum.

£10,000-15,000









278§

STEPHANE GRAFF (BRITISH 1965-)

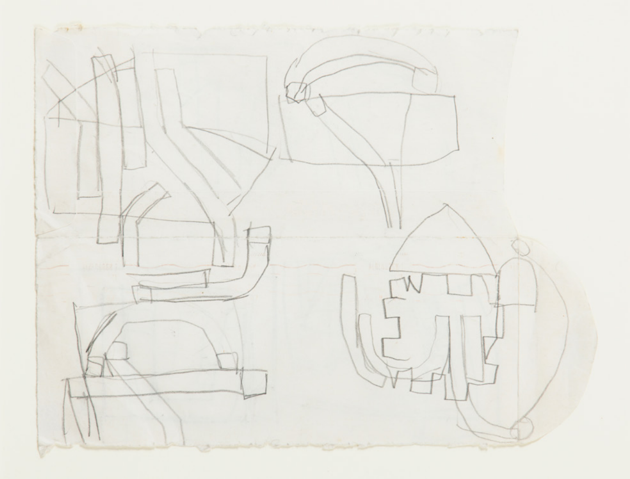
STILL GLASS SERIES, NOs. 5, 17, 18, 24

7/25, 5/25, 4/25, and 2/25 respectively, each signed, titled and numbered (to reverse), silver gelatin print (4)

25cm x 20cm (9 7/8in x 7 7/8in); 21cm x 22cm (8 1/4in x 8 1/2in); 26.5cm x 21cm (10 3/8in x 8 1/4in); 23cm x 20.5cm (9in x 8in) respectively

Provenance: Michael Hoppen Gallery, London.

£800-1,200



279§

FRANCIS DAVISON (BRITISH 1919-1984)

STUDIES FOR COLLAGE

stamped with 'Aldeburgh' postmark in red ink, pencil on paper envelope

23cm x 31cm (9in x 12 1/8in)

Provenance: The Artist's Family.

£400-600

280§

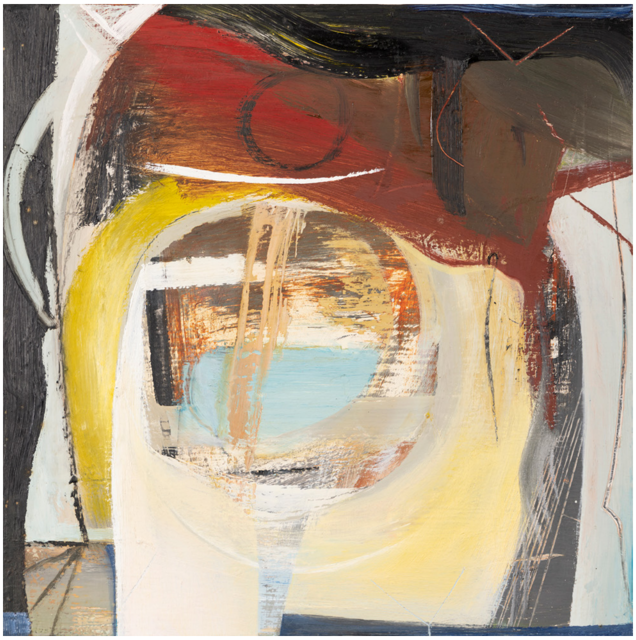
MATTHEW LANYON (BRITISH 1951-2016)

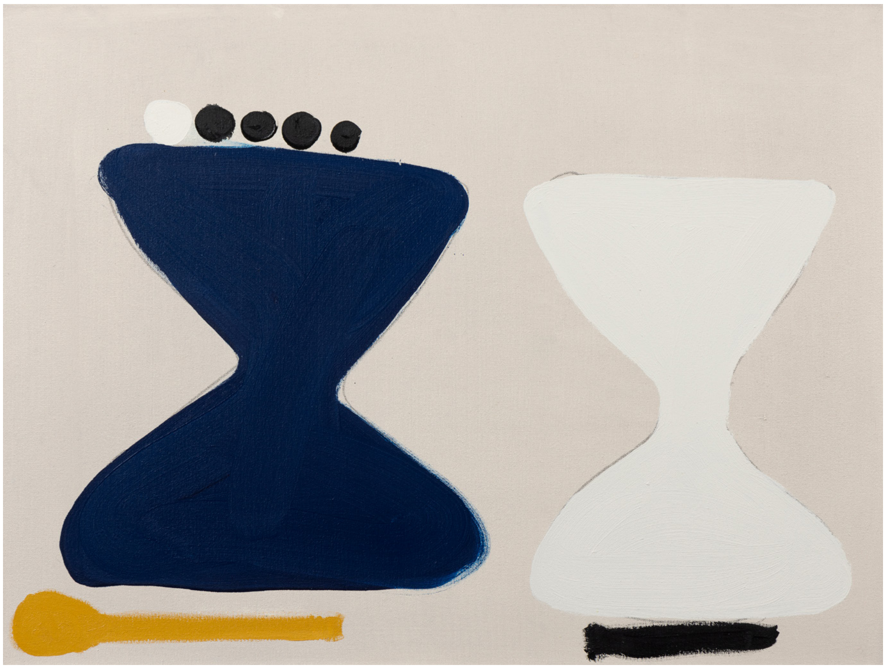
COMPOSITION, 2004

signed, dated, and inscribed (to reverse), oil on board

29.2cm x 29.2cm (11 1/2in x 11 1/2in)

£1,000-2,000





281§

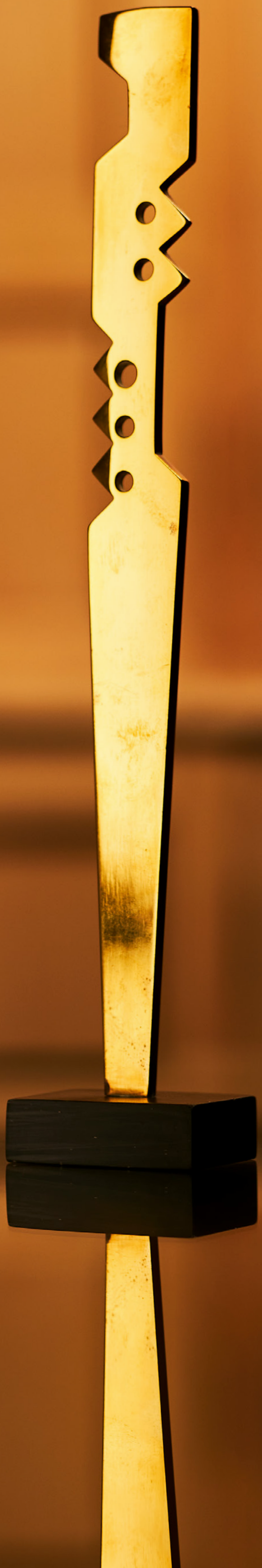
HENRIETTA DUBREY (BRITISH 1966-)

CRUET, 2014

signed, titled and dated (to reverse), oil on canvas

47cm x 61cm (18 1/2in x 24in)

£600-1,000



282§

DENIS MITCHELL (BRITISH 1912-1993)

UNTITLED, 1969

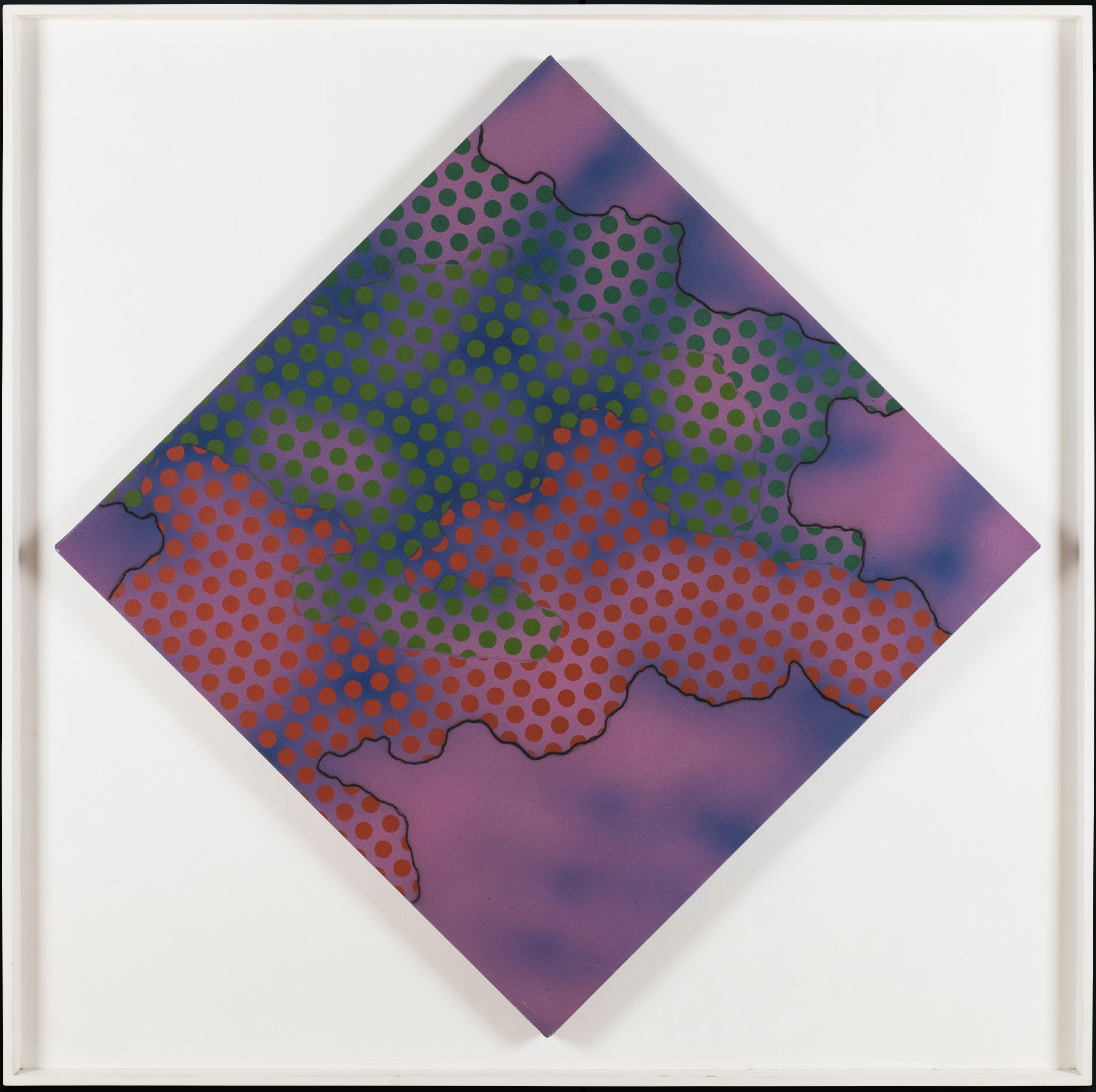
unique, initialled and dated (to underside of base), brass

26cm x 2.5cm (10 1/4in x 1in) excluding base

Provenance: Commissioned by George Dannatt and thence by family descent;
Askew Art, London, where acquired by the present owner

Exhibited: Maltby Contemporary Art, Winchester;
Rosenberg & Co., New York.
Literature: *George Dannatt and Friends*, exhibition catalogue, Osborne Samuel, London, 2015, p.50, illustrated p.62;
Modern British Masters, Rosenberg & Co., New York, 2017.

£4,000-6,000



Despite being included in all the key exhibition of new British art in the 1960s – including the 1966 Venice Biennale as part of the show *Five Young British Artists* – Harold Cohen remains less well-known than many of his contemporaries. In part this could be due to his long parallel career in academia at UC San Diego, which began in the late 60s, but it could also be proof that it is possible – just sometimes – to be too far ahead of the curve for your own good, for Cohen has been mapping the worlds of computers and artificial intelligence since the former were a recent invention and the latter didn't really exist. Indeed, Cohen's experiments in fully computer-generated art in the 70s and 80s can be seen as crucial early enquiries into AI. He creation of AARON, a computer program designed to produce art autonomously, puts Cohen's art in a space that is only just being occupied today – although today's artist programmers seem intent in making their avatars paint figuratively, rather than ask them to evoke something of their own electric dreams. *Carahadras* is an imaginary place – the fateful mountain in Tolkein's *Lord of the Rings* and Cohen no doubt was aware of Tolkein's own beautiful maps of his unseen world. Yet everything about this painting – in the colours, in the way its painted – seems the opposite of Tolkein's feudal, medieval landscape. *Carahadras* is irrefutably futuristic, diagrammatic – the green and red dots forming their own binary code, on shifting wafers of a motherboard. Yet elements, too, are very much of their time. The deliberate rotation of the square canvas to form a lozenge places the work in line with American minimalism of the same date – the likes of Ellsworth Kelly – and the work's all over surface, with no real sense of there being a 'foreground' or 'background' locates the work within Clement Greenberg's axioms for abstract art. It is therefore very much a 60s painting, albeit one that presages a future that was, at that point, only fiction.

283§

HAROLD COHEN (BRITISH 1928-)

CARADHRAS, 1967

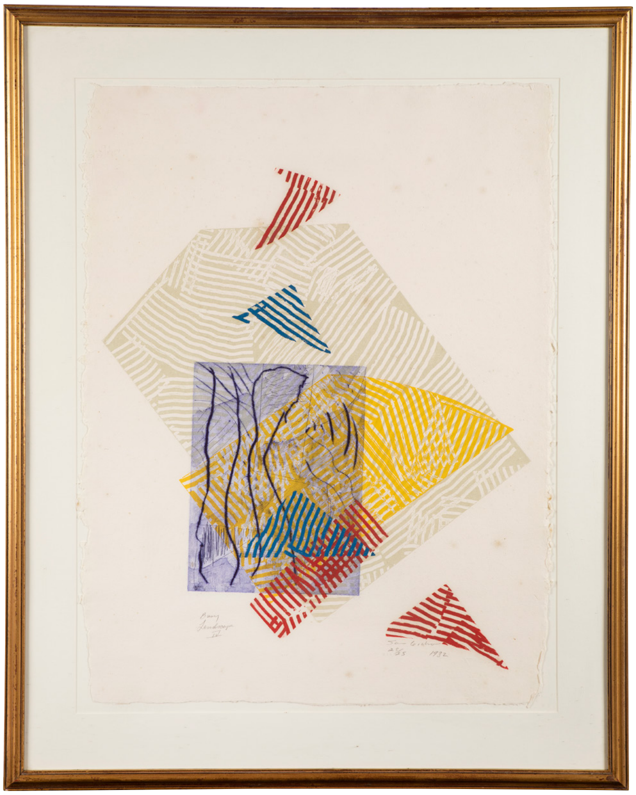
signed, titled and dated (to reverse), acrylic on canvas

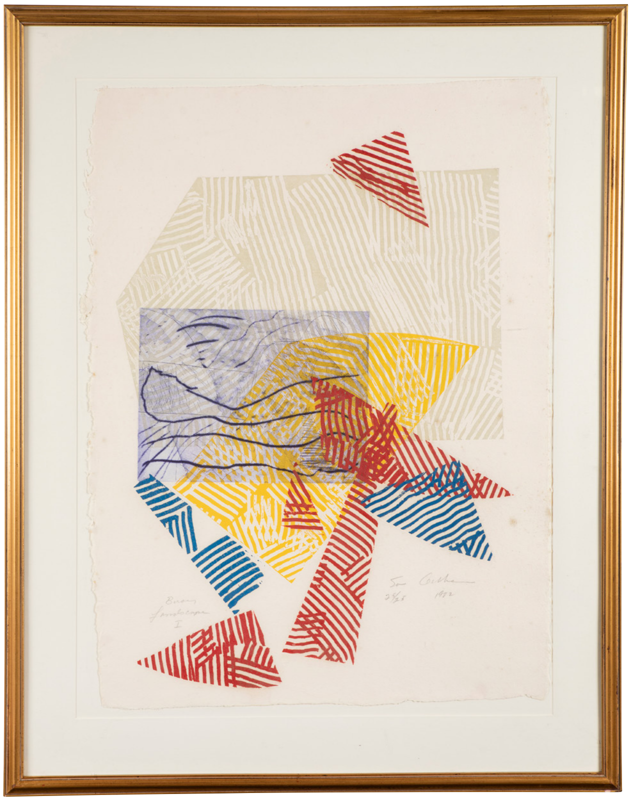
the canvas 100cm x 100cm
(39 3/8in x 39 3/8in)

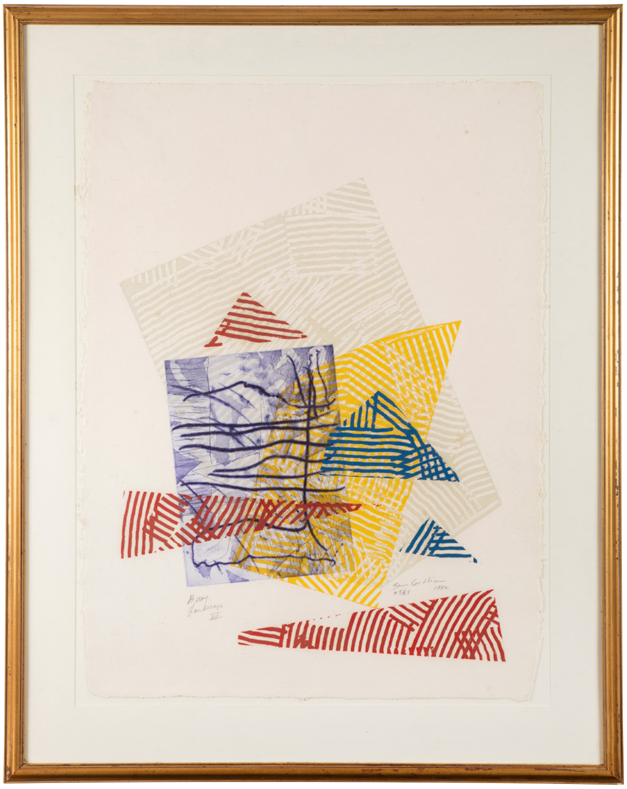
Provenance: Purchased directly from the artist in July 1980 from a selling exhibition of his paintings at the Slade School of Fine Art, London prior to his departure to the U.S.A.;
Private Collection, UK.

Exhibited: On long loan to the City Museum and Art Gallery, Birmingham, 1980-6.

£2,000-3,000







284

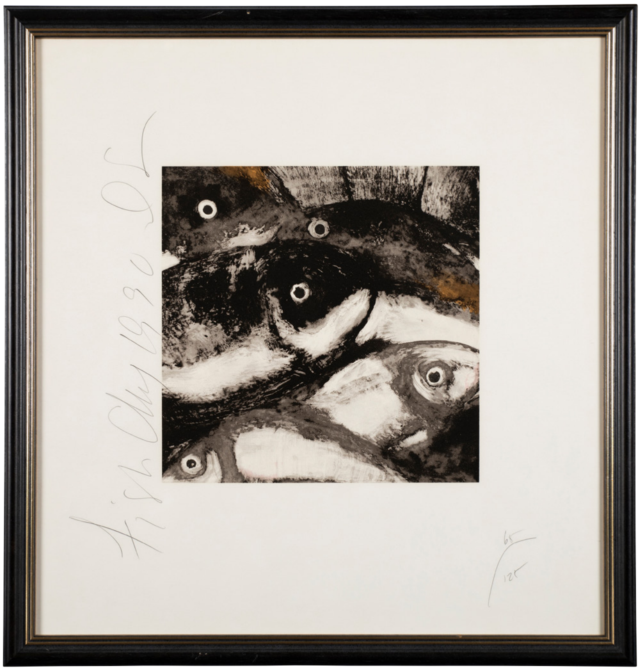
SAM GILLIAM (AMERICAN 1933-2022)

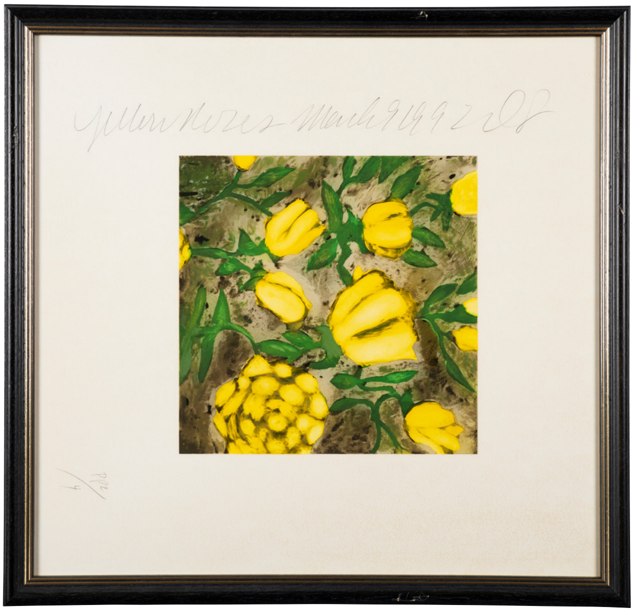
BUOY LANDSCAPE I, III AND IV, 1982

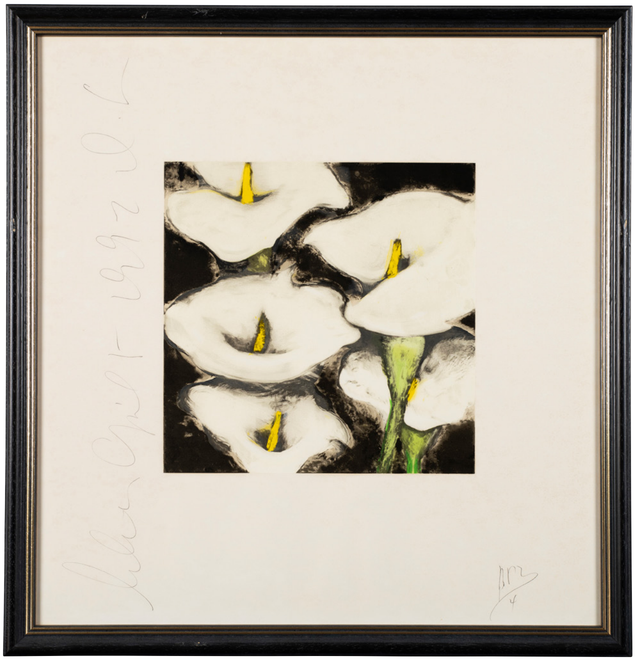
25/75, each signed, numbered, dated and titled in pencil, etching, aquatint, drypoint and roulette on handmade wove paper (3)

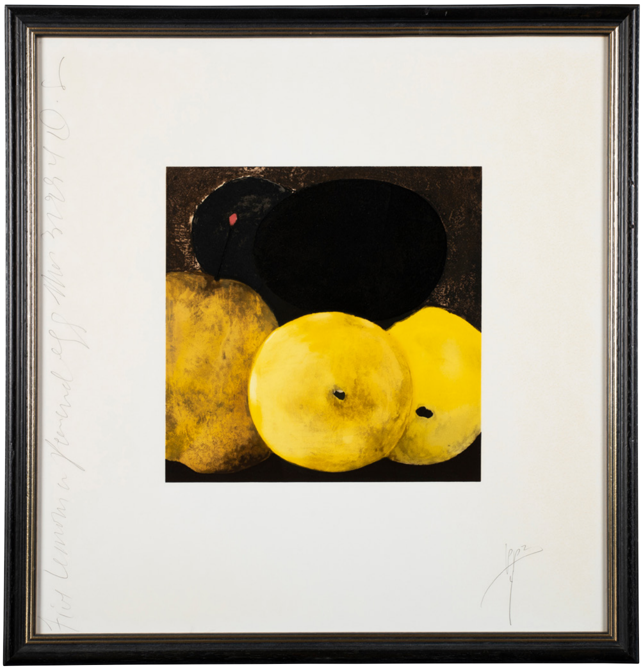
each sheet 80.5cm x 61cm (31 3/4in x 24in)

£1,500-2,500


Fish Clay 1990 DS
65/125


Yellow Roses March 9 1992 DS





285

DONALD SULTAN (AMERICAN 1951-)

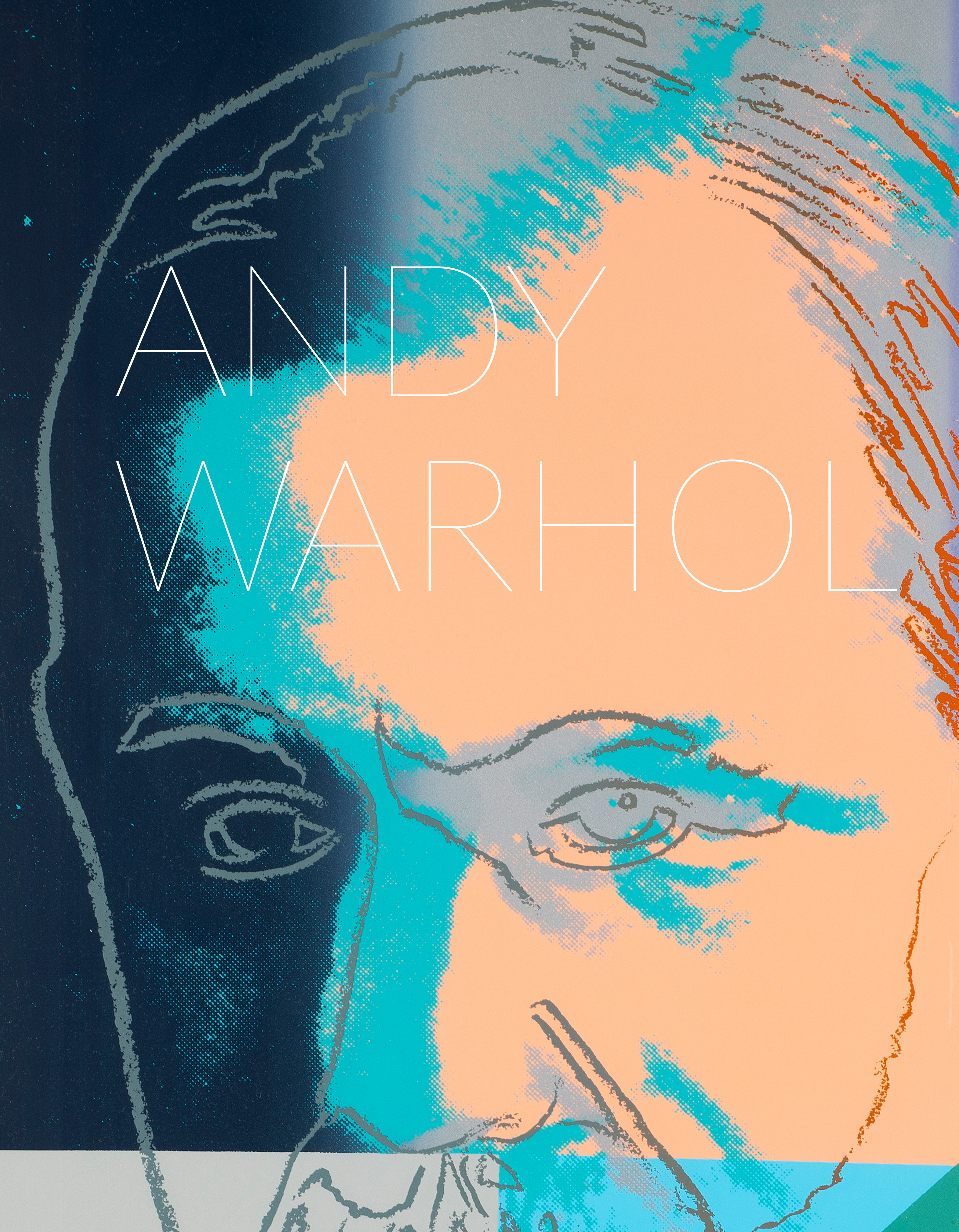
FISH, 1990; FIVE LEMONS, A PEAR AND EGG, 1994; YELLOW ROSES, 1992 AND LILLIES, 1992

65/125 and PP2/4 (the remaining three), each initialled, numbered, titled and dated in pencil, screenprints (4)

each 30.5cm x 30.5cm (12in x 12in)

Provenance: Ikkan Art International Inc.;
Private Collection, London.

£2,000-3,000


ANDY
WARHOL

Modern Icons Meet

Andy Warhol was a game-changer in the art world, with an amazingly prescient view of how the culture of celebrity and image-making would evolve into the 21st-century. Obsessed with celebrities and commercial advertising techniques and imagery, he developed iconic works.

Both sitters in the print works offered here are icons; Dame Elizabeth Taylor was a Hollywood megastar, as well known for her work on-screen as her private life. Married eight times, famously twice to the same man, she was also an astute businesswoman who was one of the earliest celebrities to endorse perfumes, a move followed by film and music stars today as a way to diversify their income and personal brand. Sigmund Freud is an icon in a completely different area but with no less impact. His research into the human psyche and resultant theories have made him a pervasive cultural figure, consistently referred to across cultural and artistic thought and debate.

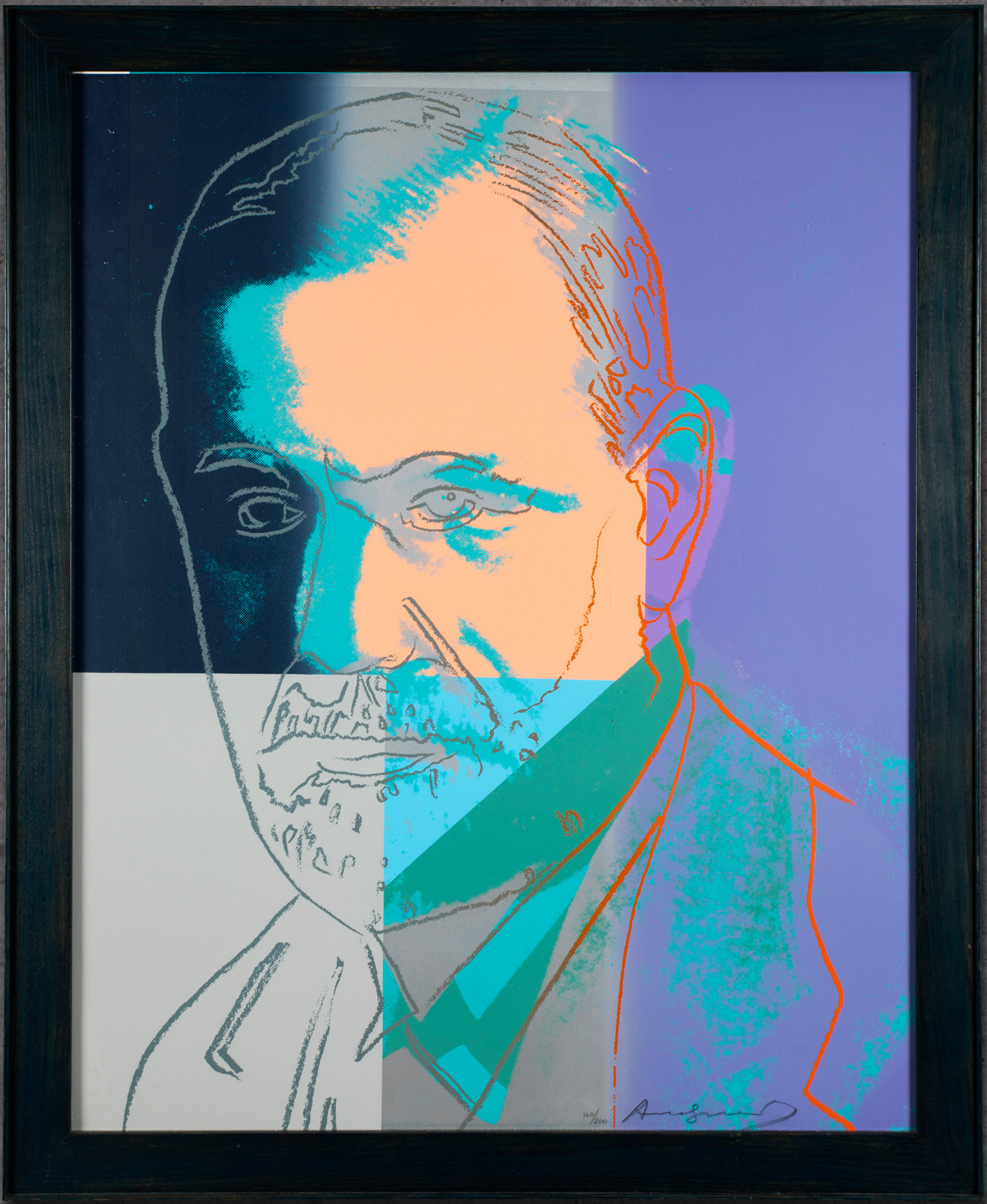
Warhol was intrigued by mortality, the vibrant image of someone in life masking the inevitability of their death and the powerful endurance of an image beyond that death. He first depicted Elizabeth Taylor in the early 1960s when she was at the height of her career, but also seriously ill with pneumonia, one of many illnesses that would plague her across her long life. Meanwhile his portrait of Freud is from a series he created in 1980 entitled *Ten Portraits of Jews from the Twentieth Century*, in which all the sitters, selected for their impact within their fields, were already dead.

In both depictions, Warhol applies his signature technique, overlaying a promotional image of Taylor with bold sections of colour across her lips and eyes. This painterly and dramatic make-up transforms the straight forward posed portrait into a piece of Pop Art, playing up the glamour of her celebrity image.

As art historian Robert Rosenblum has commented, 'the contradictory fusion of the commonplace facts of photography and the artful fictions of a painter's retouchings was one that... became a particularly suitable formula for the recording of those wealthy and glamorous people whose faces seem perpetually illuminated by the afterimage of a flash-bulb.'

The portrait of Freud has a more eventful history. Made when the artist's career was starting to taper off in 1980, the concept for the series was suggested by his publisher Ronald Feldman and the ten subjects were selected by Susan Morganstein, the art gallery director of the Jewish Community Centre of Greater Washington. The initial exhibition of the resultant works divided critics, some of whom felt it in bad taste and others experiencing it as a creative celebration of the Jewish impact on twentieth-century culture. With time, the series has been further interrogated and more widely celebrated, with certain images becoming widely known within Warhol's artistic legacy. The Pop Art approach that was Warhol's hallmark is apparent in the depiction of Freud, the line drawing outline portrait was developed from an archival photograph, which Warhol laid over blocks of colour then added some loose highlights for depth. The resultant effect is a slight disconnection of the figure, transforming an image into an icon, onto which we could read many of Warhol's theories of self.

Warhol liked to explore the gaps and overlaps between man and machine, advertising and art. In 2022, these images, as well as their sitters and the artist remain iconic, maintaining a glamour and enigma that continues to enthral us.



286

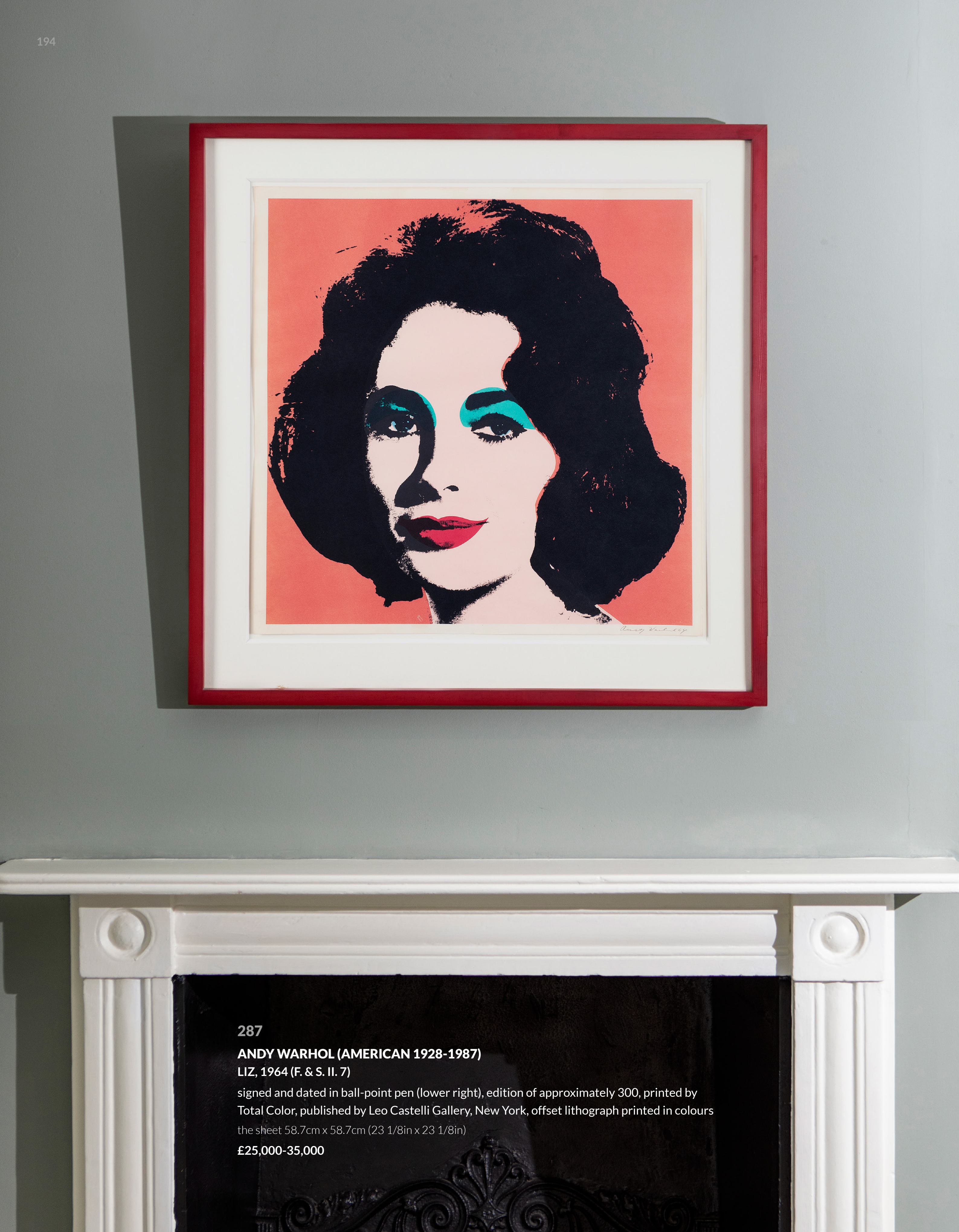
ANDY WARHOL (AMERICAN 1928-1987)

SIGMUND FREUD, 1980 (F. & S. II. 235)

160/200, signed and numbered in pencil (lower right), from *Ten Portraits of Jews from the Twentieth Century*, on Lenox Museum Board, with the blindstamp of the printer, Rupert Jasen Smith, co-published by Ronald Feldman Fine Arts, New York and Jonathan A Editions, Tel Aviv and with artists's copyright inkstamp (to reverse)

102cm x 81.3cm (40 1/8in x 32in)

£15,000-25,000



287

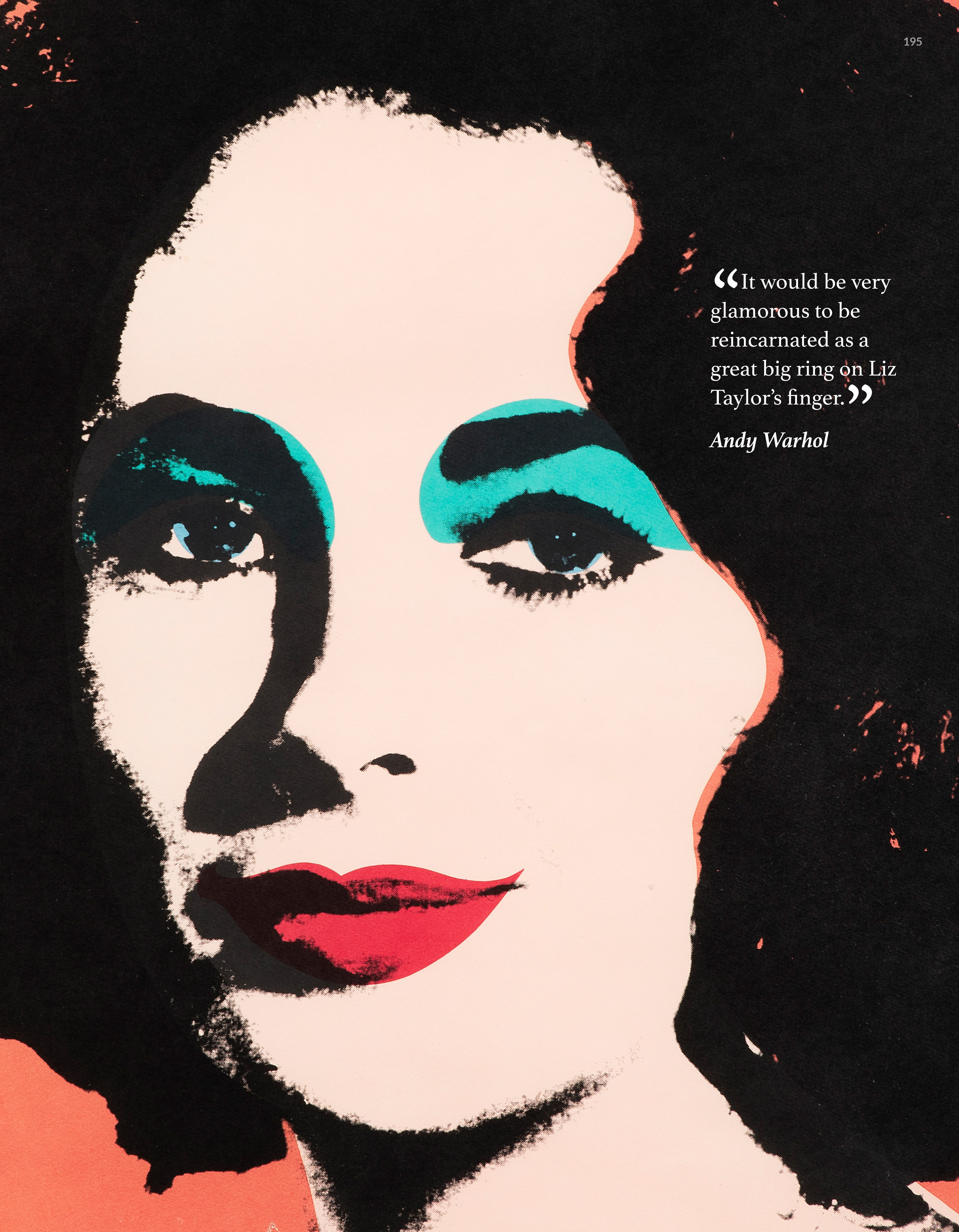
ANDY WARHOL (AMERICAN 1928-1987)

LIZ, 1964 (F. & S. II. 7)

signed and dated in ball-point pen (lower right), edition of approximately 300, printed by Total Color, published by Leo Castelli Gallery, New York, offset lithograph printed in colours

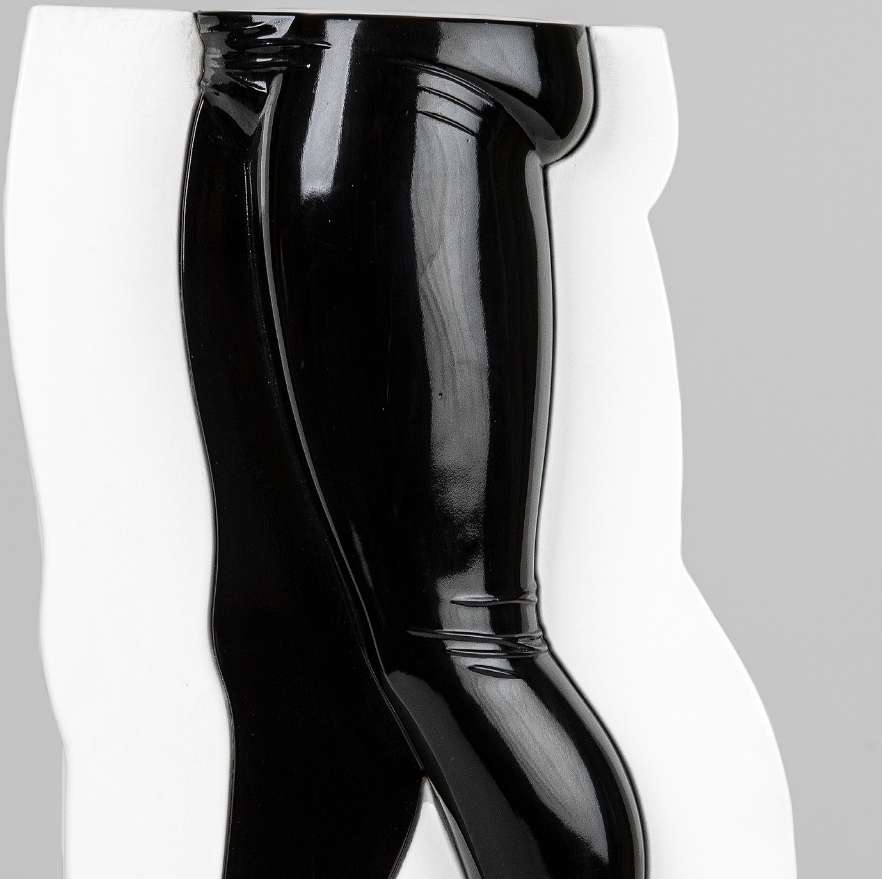
the sheet 58.7cm x 58.7cm (23 1/8in x 23 1/8in)

£25,000-35,000



“It would be very glamorous to be reincarnated as a great big ring on Liz Taylor’s finger.”

Andy Warhol



288 §

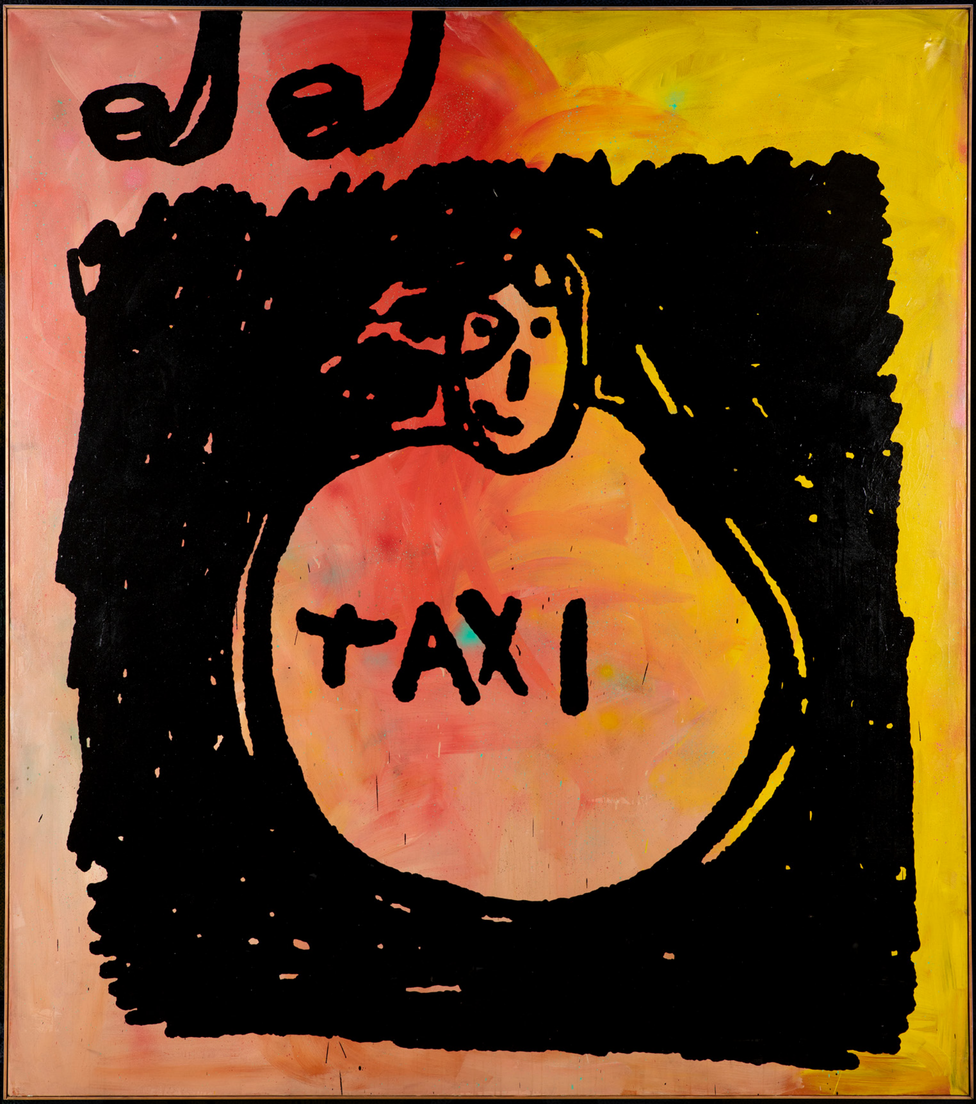
ALLEN JONES
(BRITISH 1937-)

LEGS, 1970

signed and numbered '119' in ink (on label to reverse), published for xartcollection, vacuum-formed acrylic and cellulose in black and white

63cm high, 35.5cm wide (24 4/5in high, 14in wide)

£1,500-2,000



289 §

WALTER DAHN (GERMAN 1954-)

TAXI, 1986

signed and dated (to reverse), spray paint and acrylic on canvas

240cm x 209.5cm (94 1/2in x 82 1/2in)

Provenance: Private Collection, London, since 1992.

£8,000-12,000

A pioneer of 'Bad Painting', and co-founder of the significant Mülheimer Freiheit group, Walter Dahn developed a style of painting. This questioned the idea of the medium in his simplifications and appropriation of slogans, influencing a generation of artists known as the *Neue Wilde* (New Fauves) movement in 1970s and 1980s Germany.

'We were all people who came from simple or middle-class backgrounds. The wild is also a large part of the attitude at that moment' noted Dahn. The punk movement was an important influence for him and those painters around him. Indeed, Dahn explained 'For us, like the punk musicians, it was about creating images that we wanted to see but didn't exist'.

With its broad brushstrokes, bright intense colours and slogan *Taxi* evokes punk attitudes and opposition to the avant-garde movements of minimalism and conceptual art that had been so pre-dominant. However it still manages to poke fun at itself and the movement it espouses in its simplistic pop forms.

AKIKO
HIRAI

Lot 299 [detail]

290 §

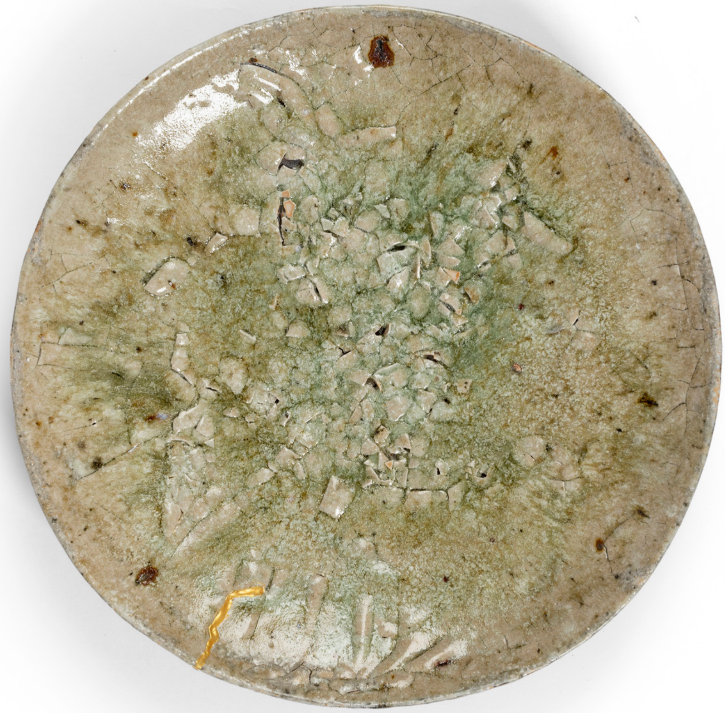
AKIKO HIRAI (JAPANESE 1970-)

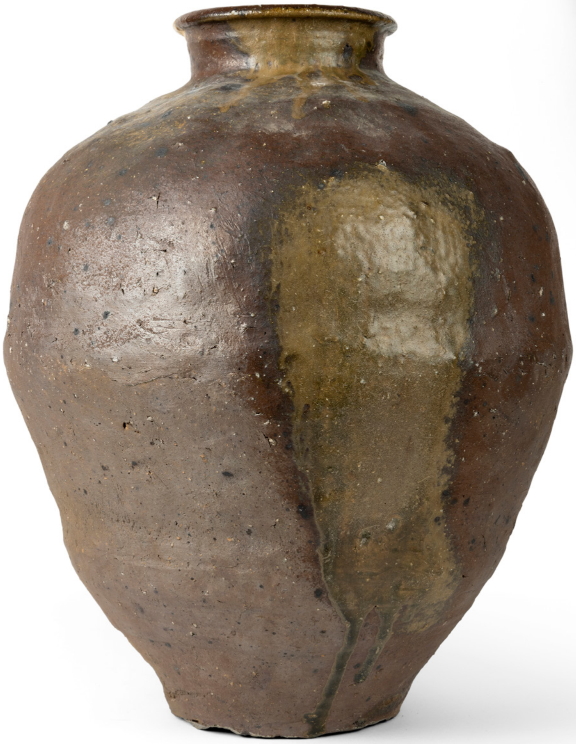
LARGE FOOTED CHARGER

faint artist's mark, stoneware with kintsugi

7cm high, 42.5cm diameter (2 3/4in high, 16 3/4in diameter)

£700-1,000





291 §

AKIKO HIRAI (JAPANESE 1970-)

MOON JAR, CIRCA 2005

stoneware with kintsugi, splashed brown, green and ash glazes

49.5cm high (19 1/2in high)

£1,000-1,500

Known for her exploration of the contrast between rough clay and smooth, translucent glaze, Akiko Hirai is one of the most prominent contemporary ceramicists currently working. Born in Japan in March 1970, Hirai originally studied cognitive psychology before she was inspired to take up ceramics following her discovery of the Korean moon jars in the British Museum. She relocated to London in 1999 and enrolled at University of Westminster in 2000 and then Central St. Martins in 2002 to study ceramics. From 2004 until 2015, she taught ceramics at the Kensington & Chelsea College in London, where she was the head of the ceramics department for the final three years.

Hirai describes her work as a response to human senses, with each piece being made up of unique deep textures, cool colours, and simple forms to allow the viewer to understand her works in their own terms. The way in which she blends Japanese and British pottery techniques results in her celebrated, asymmetrical natural forms that are distinctly contemporary and evoke the inspiration she finds in her urban environment along with everyday scenery. Motivated by the excitement of turning her visualised ideas into reality, she embraces imperfection, irregularity, and chance in line with the Japanese tradition of Shibui that refers to an aesthetic of simple, and unobtrusive beauty. The resulting ceramics are at once subtle and quiet yet surprising.

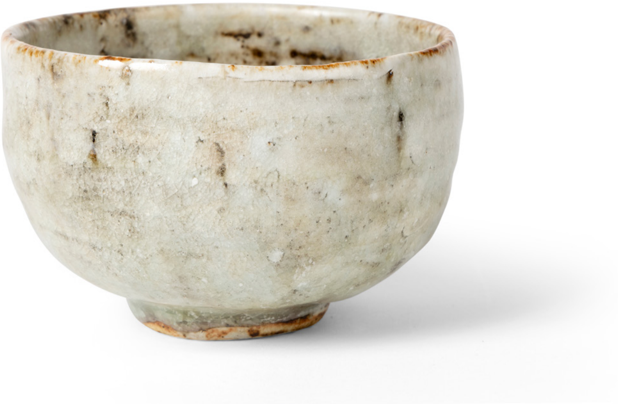
292§

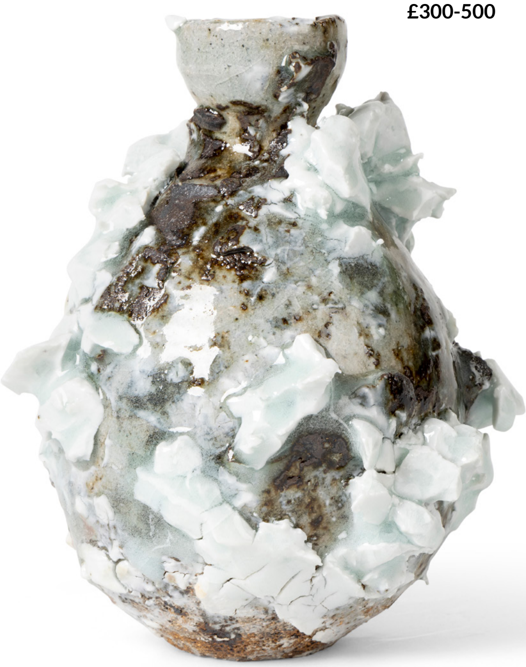
AKIKO HIRAI (JAPANESE 1970-)
TEA BOWL

painted artist's mark, stoneware

7.5cm high, 12cm diameter (3in high, 4 3/4in diameter)

£300-500





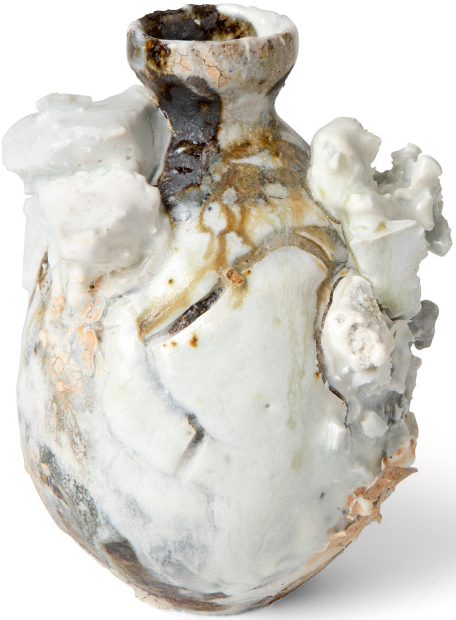
293§

AKIKO HIRAI (JAPANESE 1970-)
SAKE BOTTLE

painted artist's mark, stoneware, rugged porcelain deposits

15.5cm high (6 1/8in high)

£500-700



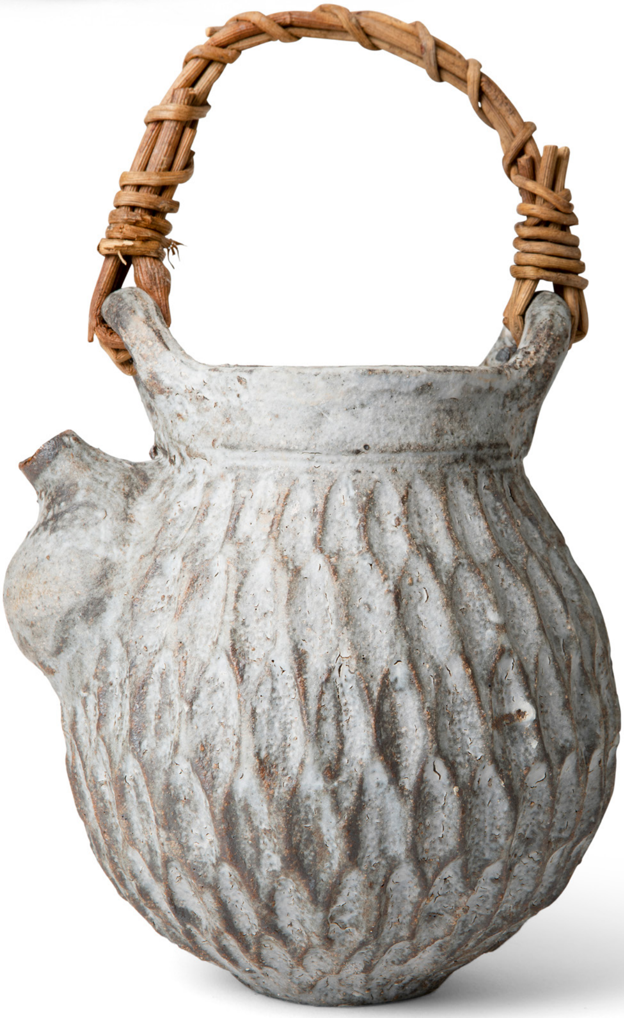
294§

AKIKO HIRAI (JAPANESE 1970-)
SAKE BOTTLE

painted artist's mark, stoneware with porcelain deposits

15cm high (5 7/8in high)

£500-700



295§

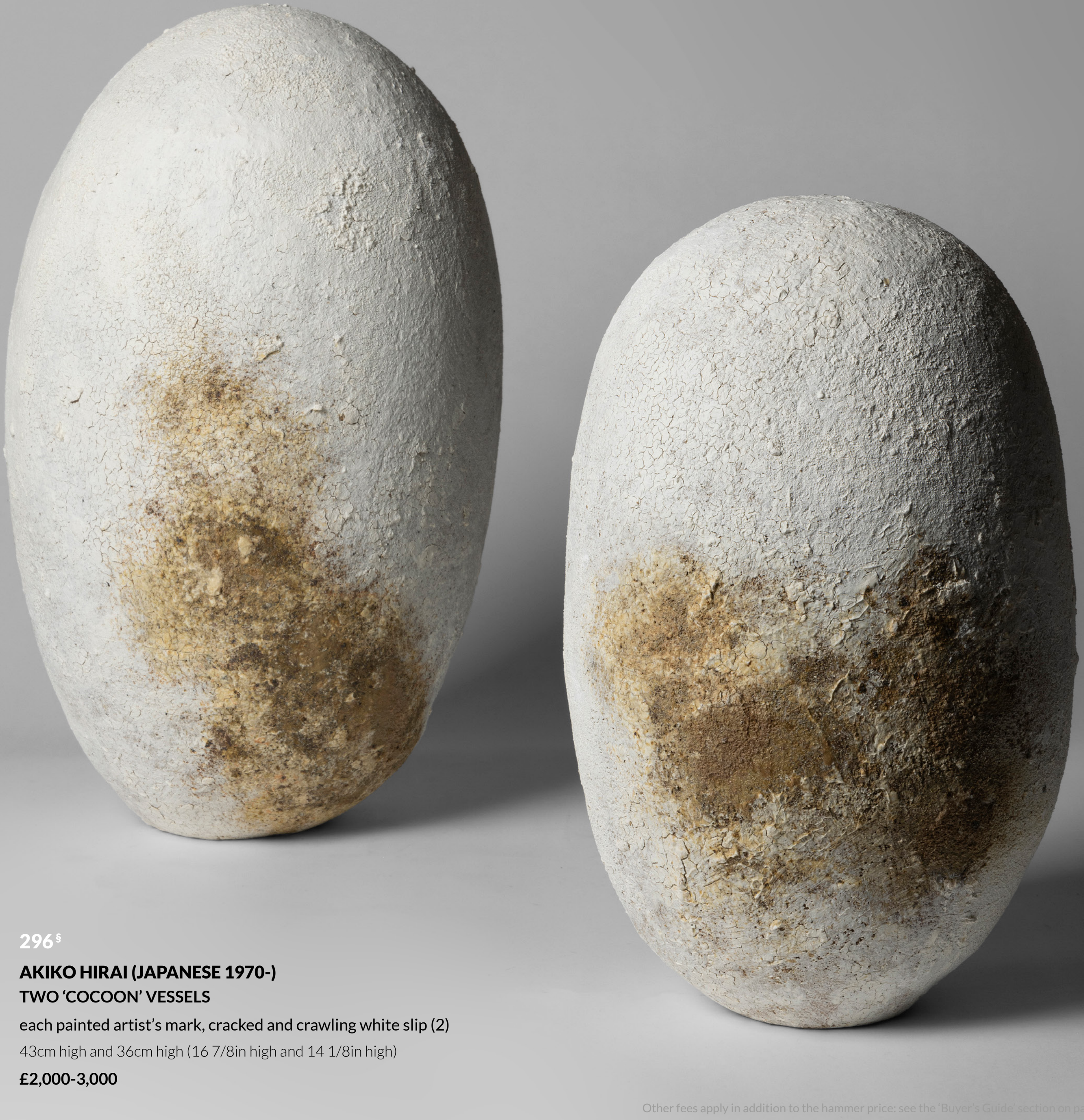
AKIKO HIRAI (JAPANESE 1970-)
'DRY KOHIKI' TEAPOT

stoneware, twisted willow handle

25.3cm high (10in high) including handle, 14.5cm wide (5 3/4in wide)

£500-700

> “You imagine the shape first
> and may even make a drawing
> of it, but once you’re working
> with the clay it just happens”
>
> ***Akiko Hirai***



296§

AKIKO HIRAI (JAPANESE 1970-)

TWO ‘COCOON’ VESSELS

each painted artist’s mark, cracked and crawling white slip (2)

43cm high and 36cm high (16 7/8in high and 14 1/8in high)

£2,000-3,000

297 §

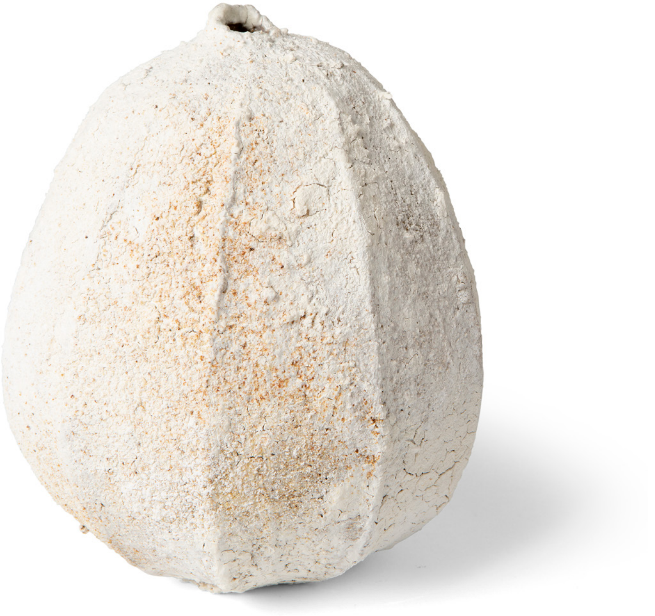
AKIKO HIRAI (JAPANESE 1970-)

'POPPY SEED' VASE

painted artist's mark, stoneware,
dry white slip with cracked surface

16.5cm high, 14cm wide
(6.5in high, 5 1/2in wide)

£500-700



298 §

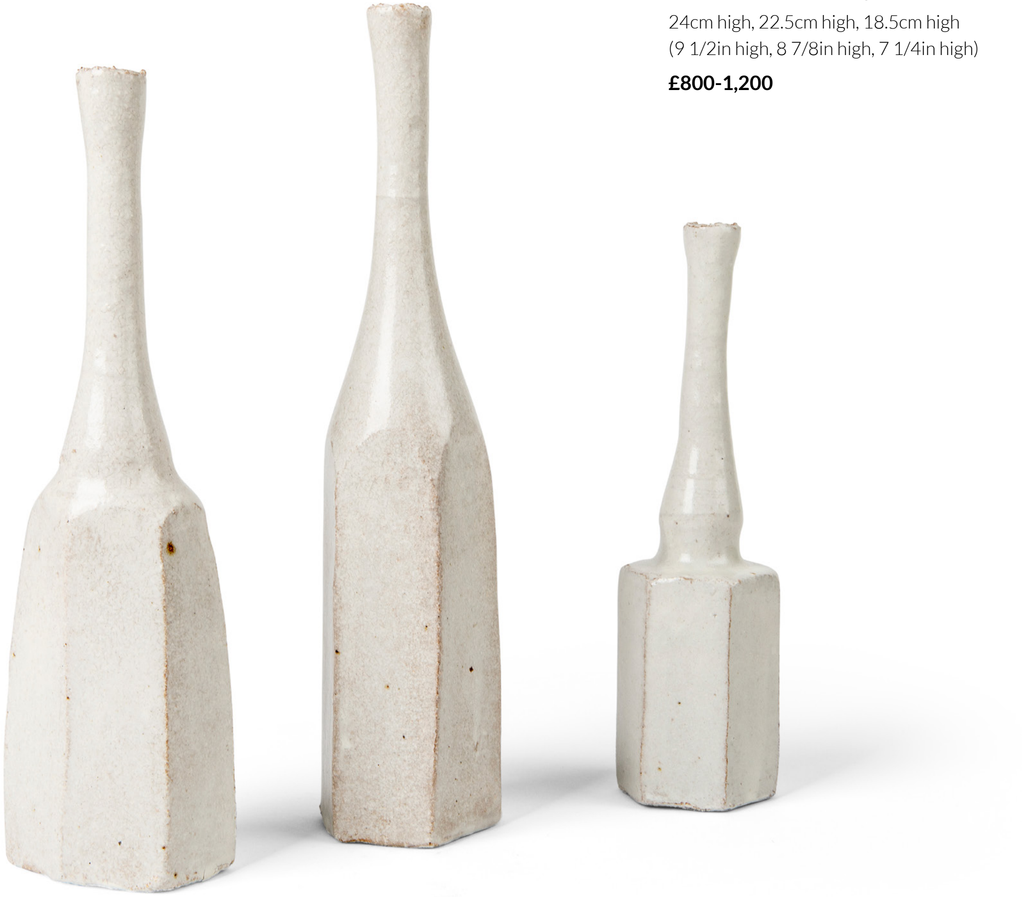
AKIKO HIRAI (JAPANESE 1970-)

THREE 'MORANDI' BOTTLES

each incised artist's initials,
stoneware with white glaze (3)

24cm high, 22.5cm high, 18.5cm high
(9 1/2in high, 8 7/8in high, 7 1/4in high)

£800-1,200



299§

AKIKO HIRAI (JAPANESE 1970-)

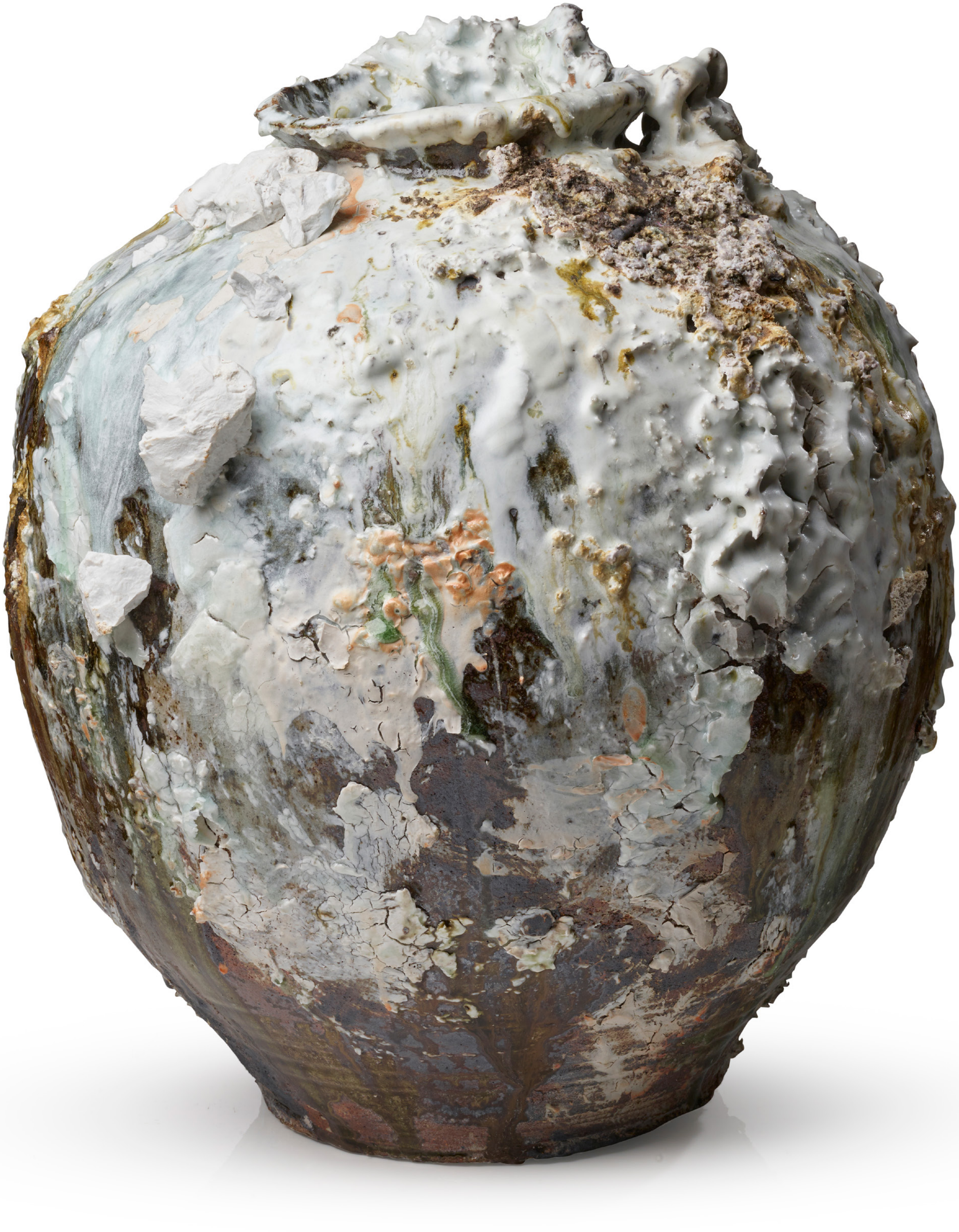
LARGE MOON JAR, 2017

painted artist's mark, grogged stoneware, rugged and cracked porcelain deposits with running ash glaze

48cm high, 43cm diameter (18 7/8in high, 16 7/8in diameter)

Provenance: The Scottish Gallery, Edinburgh, *Akiko Hirai: In Praise of Shadows*, 2017.

£5,000-7,000



300 §

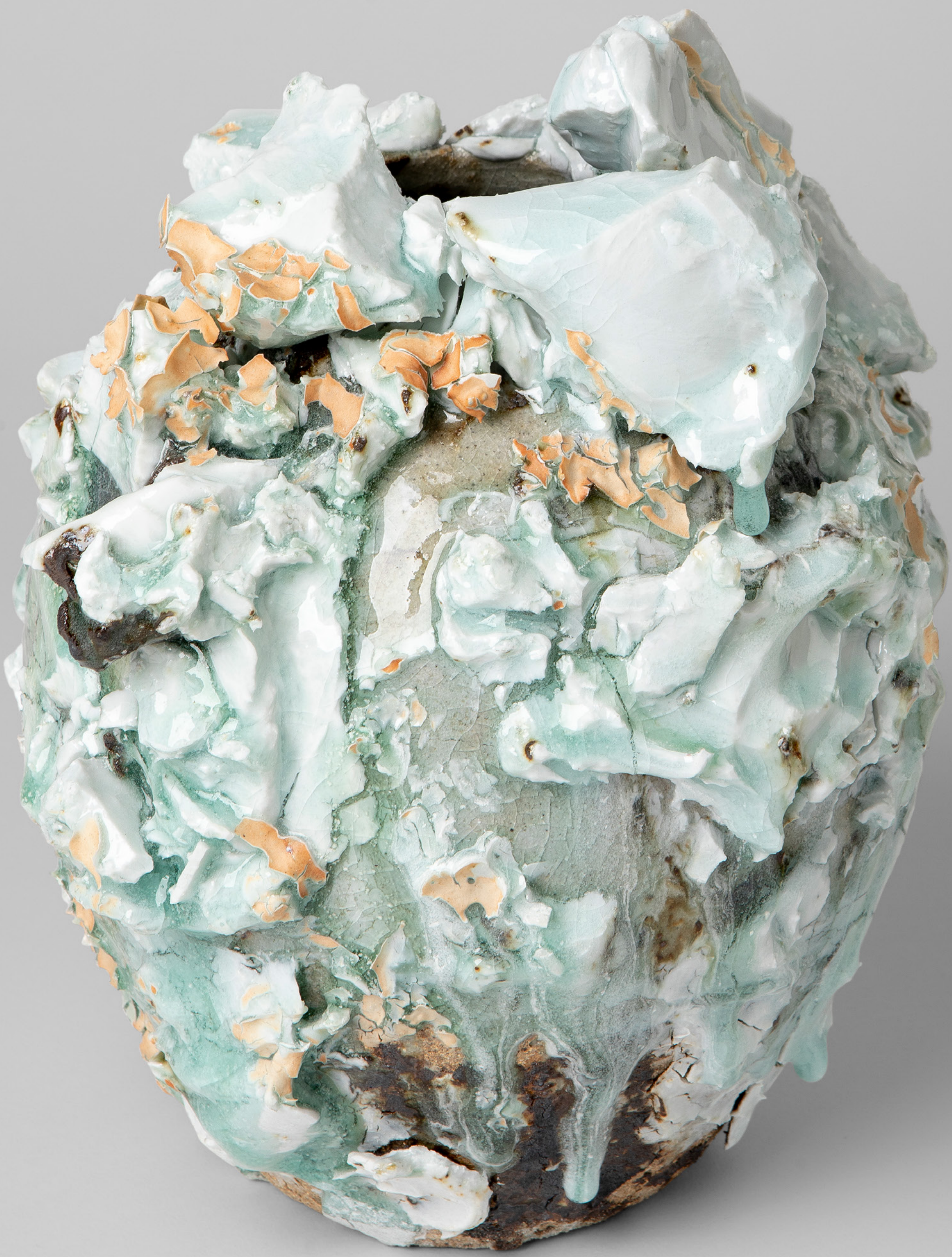
AKIKO HIRAI (JAPANESE 1970-)

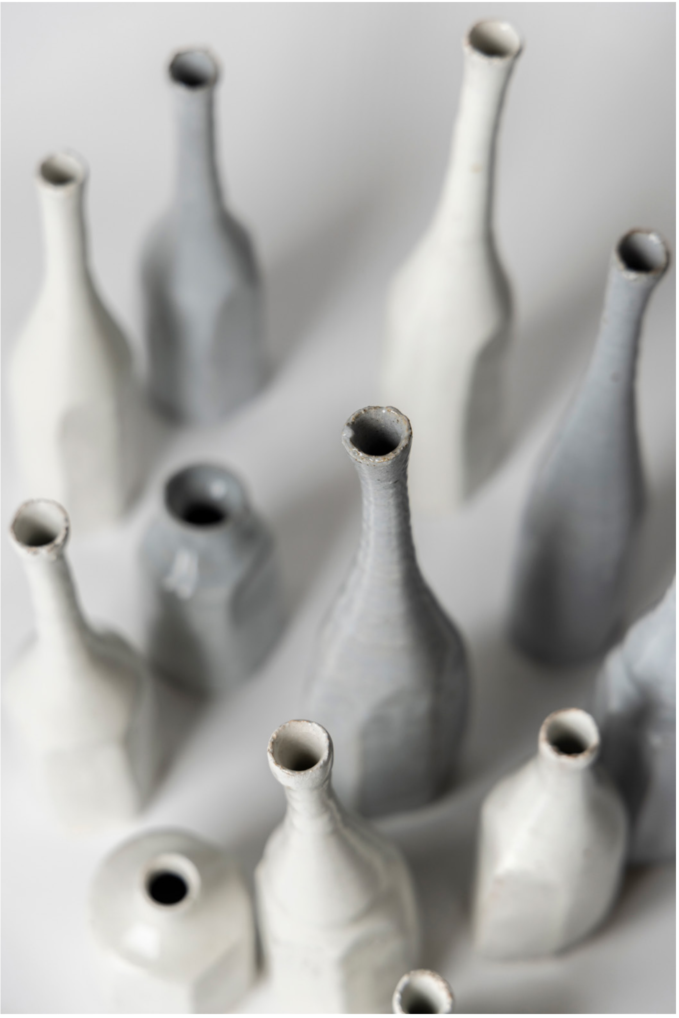
MOON JAR

painted artist's mark, stoneware with porcelain deposits

26.5cm high (10 1/2in high)

£2,500-3,500





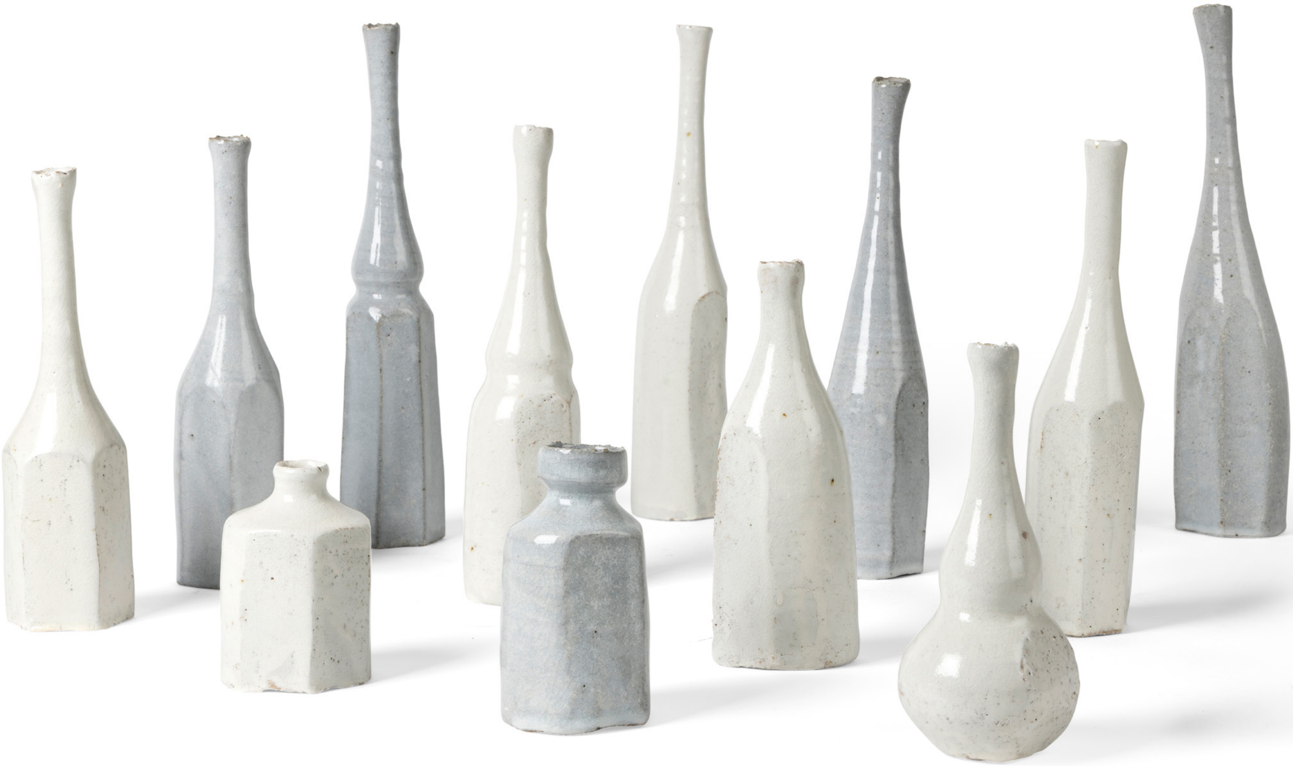
301§

AKIKO HIRAI (JAPANESE 1970-)
12 'MORANDI' BOTTLES

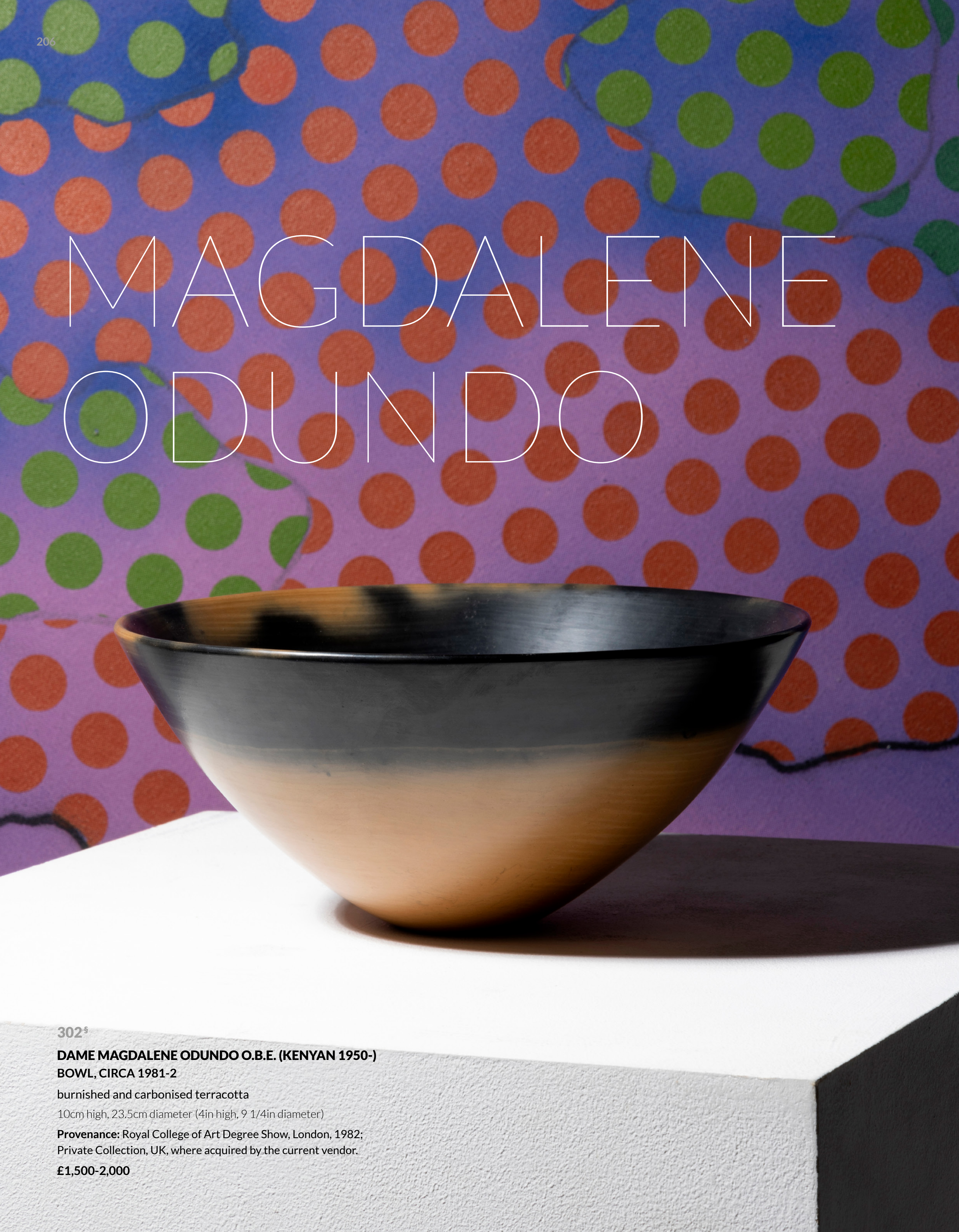
each incised artist's initials, stoneware, matte white and gray glazes (12)

tallest: 28cm high (11in high); smallest 9cm high (3 1/2in high)

£2,000-3,000



MAGDALENE ODUNDO



302§

DAME MAGDALENE ODUNDO O.B.E. (KENYAN 1950-)

BOWL, CIRCA 1981-2

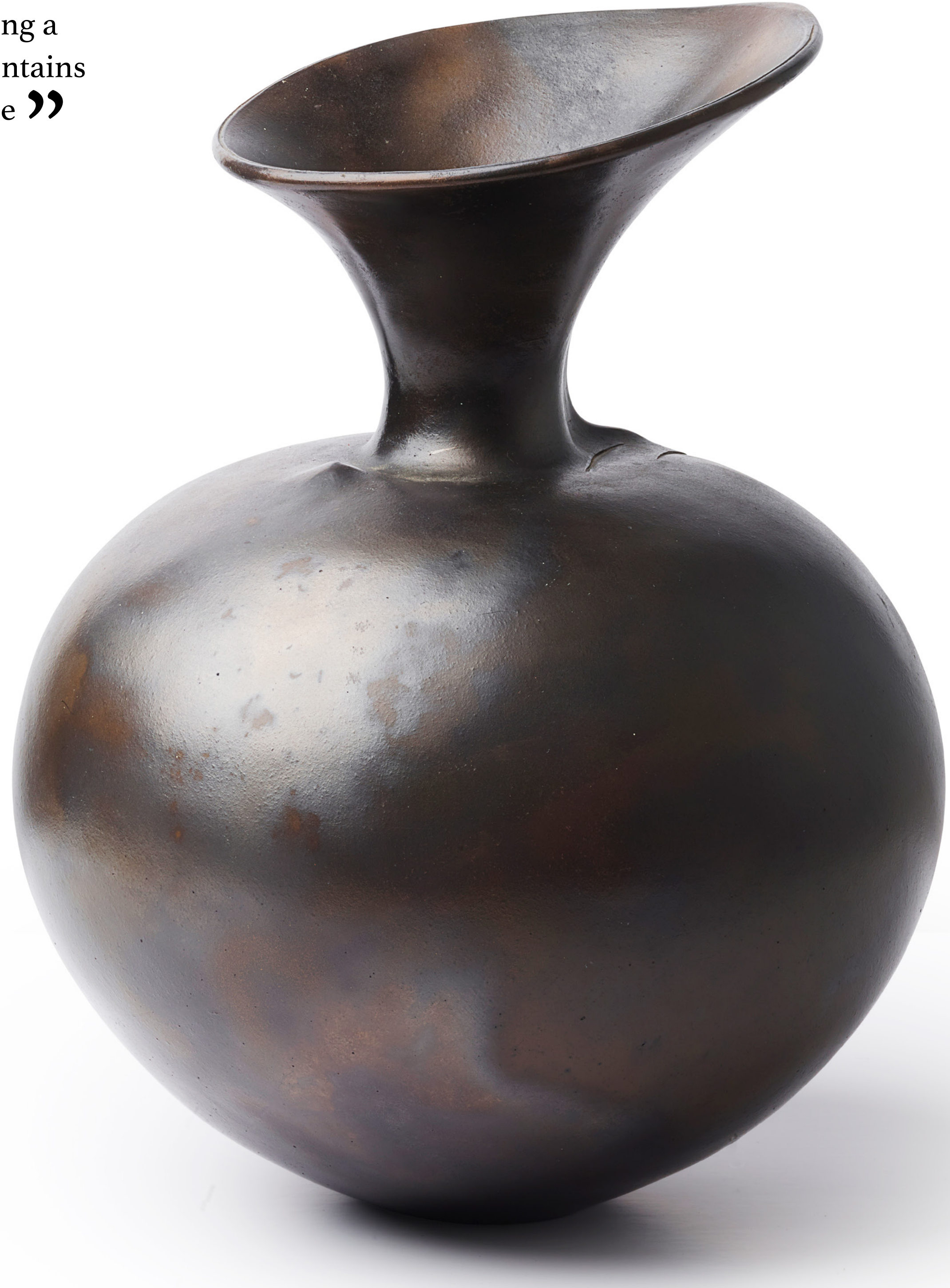
burnished and carbonised terracotta

10cm high, 23.5cm diameter (4in high, 9 1/4in diameter)

Provenance: Royal College of Art Degree Show, London, 1982;
Private Collection, UK, where acquired by the current vendor.

£1,500-2,000

> “ I think very
> much of the body
> itself as being a
> vessel; it contains
> us as people ”
>
> ***Magdalene Odundo***



303 §

DAME MAGDALENE ODUNDO O.B.E. (KENYAN 1950-)

UNTITLED, VESSEL, 1986

signed and dated ‘ODUNDO 1986’, burnished and carbonised terracotta

27.5cm high, 21.5cm wide (10 7/8in high, 8 1/2in wide)

Provenance: Christie’s, London, *British Decorative Arts 1860 to the Present Day*, 1 March 1996, Lot 497;
Private Collection, UK.

£10,000-15,000

Contemporary Craft

From ceramics to glass, silversmithing to jewellery, textiles to furniture making, crafts have played a complicated and multifaceted role in the cultural, social and art historical history of contemporary Britain that has sometimes been overlooked. During the last few decades the distinctions between art, design and craft have become increasingly blurred and crafts growing significance was demonstrated over the pandemic as the number of buyers of contemporary craft increased by over 270%, whilst over the last 15 years craft sales in Britain alone have tripled to over £3 billion.

In particular its growing importance is recognised by a younger audience keen to invest in physical disciplines, the artists and their stories. In a world often revolving around the impersonal, craft objects have become a conduit for the imagination in our homes, and there has been a growing transformation of outlook concerned with the importance placed on the integrity of the material and ideas.

We are delighted to present, promote and celebrate a number of works from multiple mediums that demonstrate the breadth, quality and diversity of artists working at the highest level in contemporary craft today. Highlights include *Blossom Heart* (2005) made from forged mild steel by Junko Mori, a significant and monumental *Tornado Swirl* (2007) vessel by Ndidi Ekubia in copper and gold leaf, and two remarkable pieces of plastic sculptural jewellery by the so-called 'Faberge' of the 21st Century Peter Chang.

Lot 318 [detail]

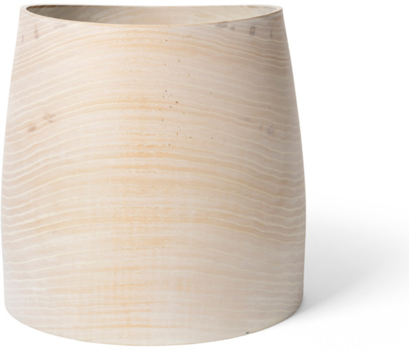
304 §

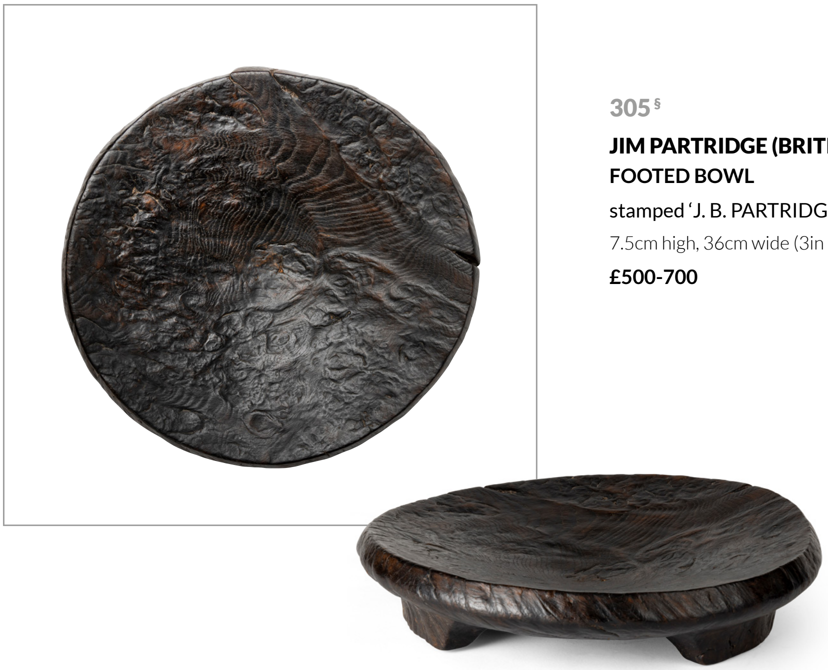
LIAM FLYNN (BRITISH 1969-2017)
VESSEL

signed (to base), limed oak

24.5cm high, 24.5cm wide (9 5/8in high, 9 5/8in wide)

£600-800





305 §

JIM PARTRIDGE (BRITISH 1953-)
FOOTED BOWL

stamped 'J. B. PARTRIDGE', scorched oak

7.5cm high, 36cm wide (3in high, 14 1/8in wide)

£500-700

306 §

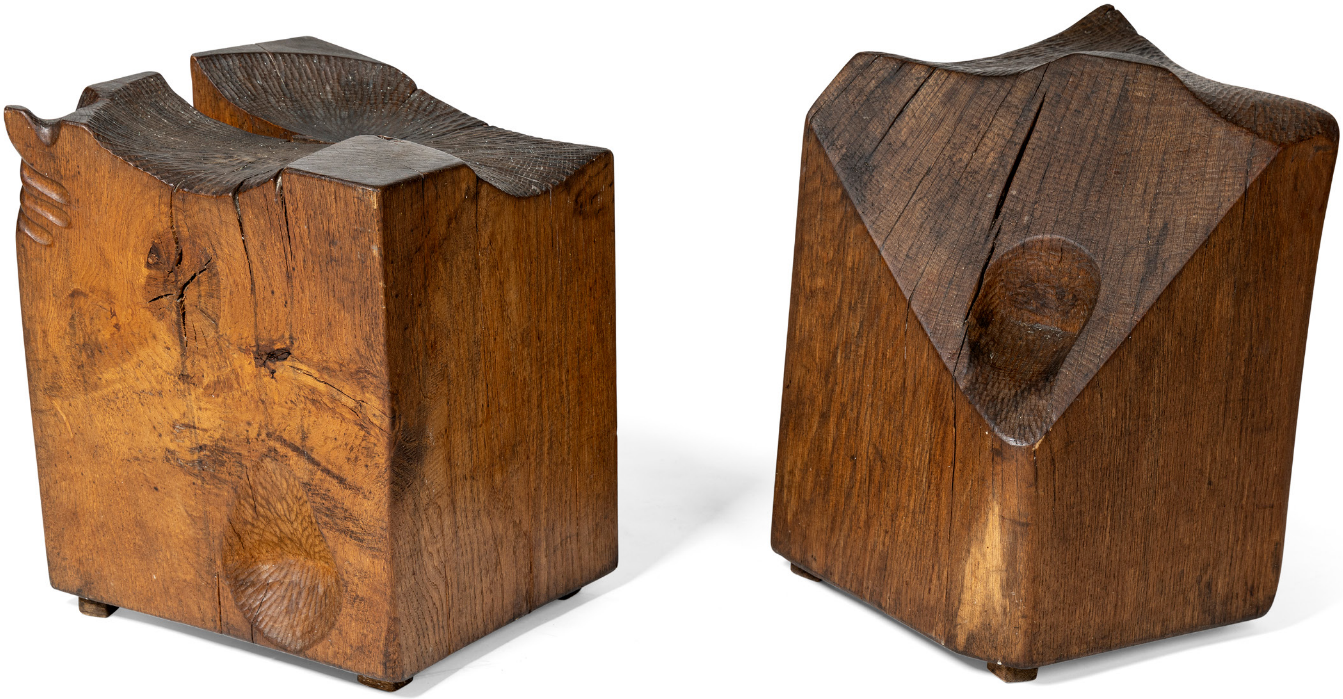
ALISON CROWTHER (BRITISH 1965-)
TWO BLOCKED SEATS, CIRCA 1987-9

carved oak (2)

larger stool: 49cm high, 33cm wide, 33.5cm deep (19 1/8 in high, 13in wide, 13 1/4in deep); smaller stool: 43.5cm high, 37.5cm wide, 35cm deep (17 1/8in high, 14 3/4in wide, 13 3/4in deep)

Provenance: Purchased directly from the artist by the current vendor.

£600-800



Plastic Fantastic

Peter Chang had been called the Faberge of 21st Century, with his outlandish, extravagant, unorthodox and off-the-wall jewellery creations. He exploited the fundamental qualities of plastic with his high voltage colours and the malleability of the material, continually developing new techniques and ideas that earnt him a global reputation as one of the foremost maker's in his field.

Chang used plastic because it reflected the age we live in, was anonymous and could be moulded and sculpted into objects of splendour and frivolity. He saw himself as a visual artist aiming to create a synthesis between jewellery and sculpture with a hint of fantasy thrown in and he noted that 'I like to incorporate a bit of fun: spice it up. People take things too seriously,'

Over his career he won numerous international awards including the Jerwood Prize for Applied Arts in 1995 for his 'lasting significance and daring brilliance', had major exhibitions at the likes of the Musée d'Art Moderne, Paris, and in Germany at the Schmuckmuseum Pforzhei and his work is now held in the collections of museums including the Metropolitan Museum of Art in New York, the Smithsonian, the Musée des Art Decoratifs, Montreal and the National Museum of Scotland.

> " The pieces I create can be sculptures or they can be worn as jewellery. Each individual will have a different response to them and I like that. "
> Peter Chang

307§

PETER CHANG (BRITISH 1944-2017)
MAN'S RING, 1988

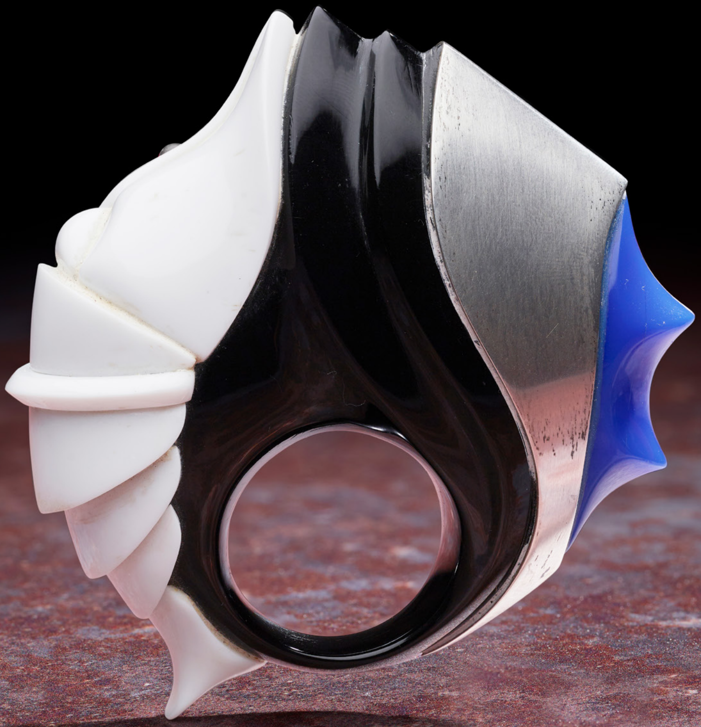
acrylic and silvered metal

6.7cm high, 6.7cm wide (2 5/8in high, 2 5/8in wide)

Provenance: Scottish Gallery, Edinburgh;
Private Collection, London.

Exhibited: Schmuckmuseum, Pforzheim, *Peter Chang: It's Only Plastic ... Schmuck Objekte Skulpturen*, June - September 2002 travelling to Kunstgewerbemuseum, Berlin (October 2002 - January 2003), Bayerischer Kunstgewerbeverein, Munchen (January 2003 - March 2003) and Deutsches Goldschmiedehaus, Hanau (March 2003 - May 2003);
Walker Art Gallery, Liverpool, *Peter Chang*, June - September 2007, travelling to Somerset House, London and Kelvingrove Museum, Glasgow.

£1,000-2,000



308 §

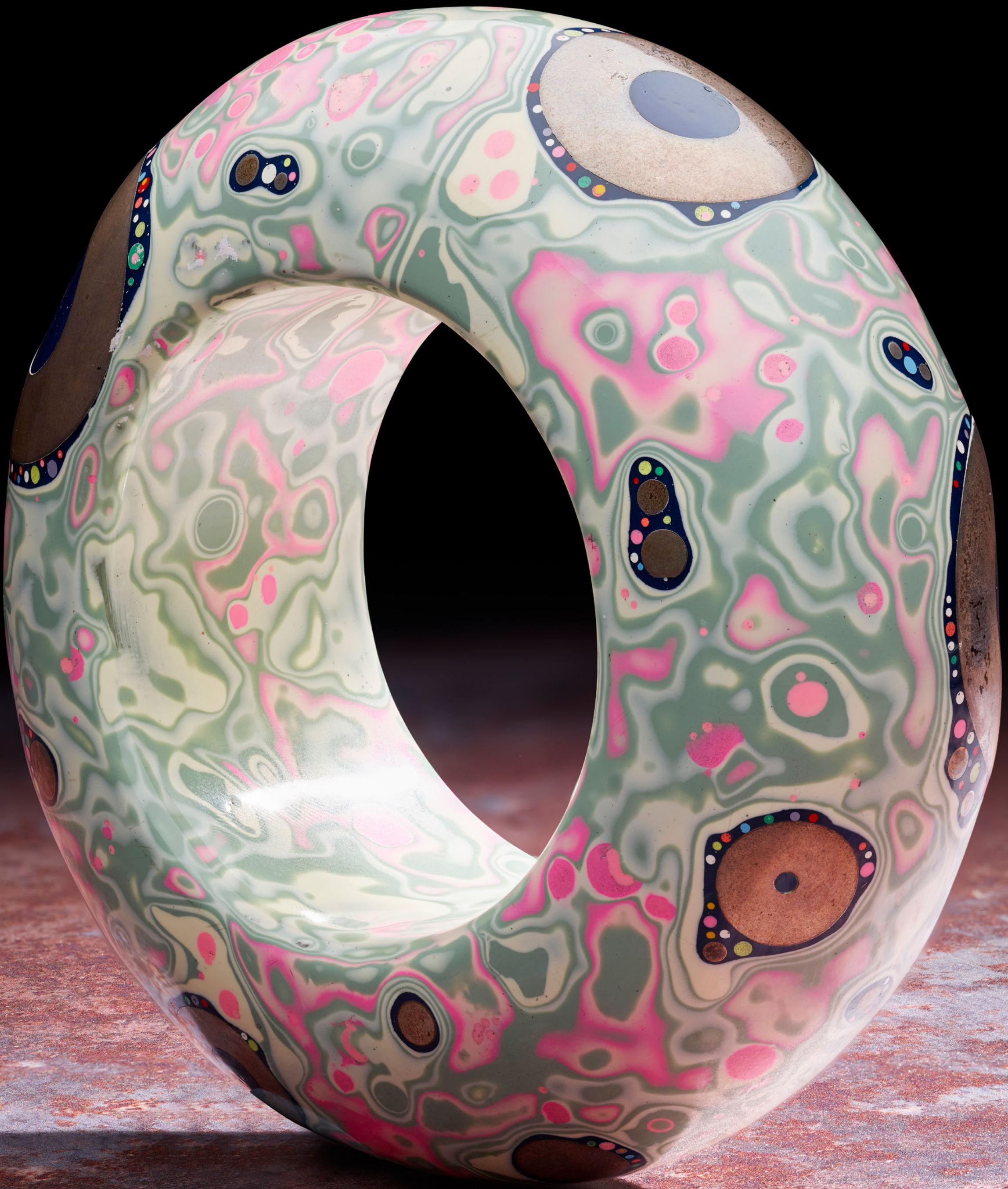
PETER CHANG (BRITISH 1944-2017)
BRACELET

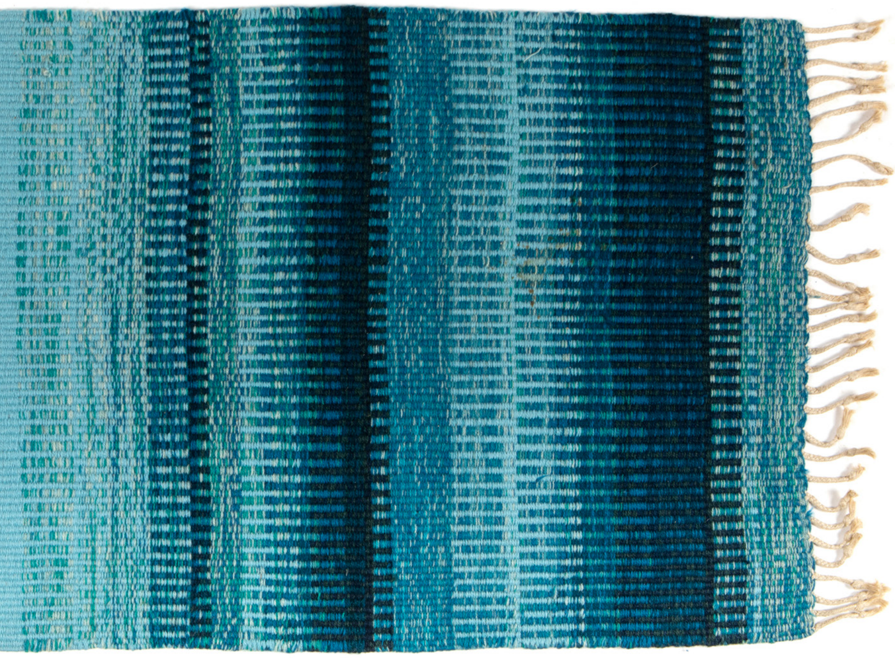
acrylic and silvered metal

12.3cm diameter (4 7/8in diameter)

Provenance: Purchased directly from the artist; Private Collection, London.

£1,000-2,000





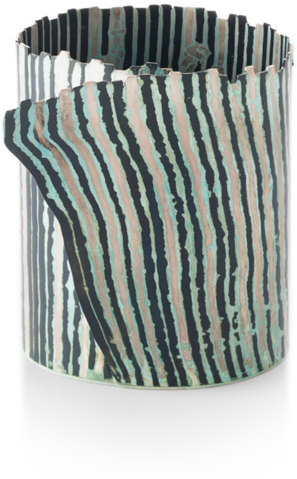
309 §

PETER COLLINGWOOD O.B.E. (BRITISH 1922-2008)
RUG

wool, in shades of blue, with plaited ends

138cm x 71cm (54 1/4in x 28in)

£400-600



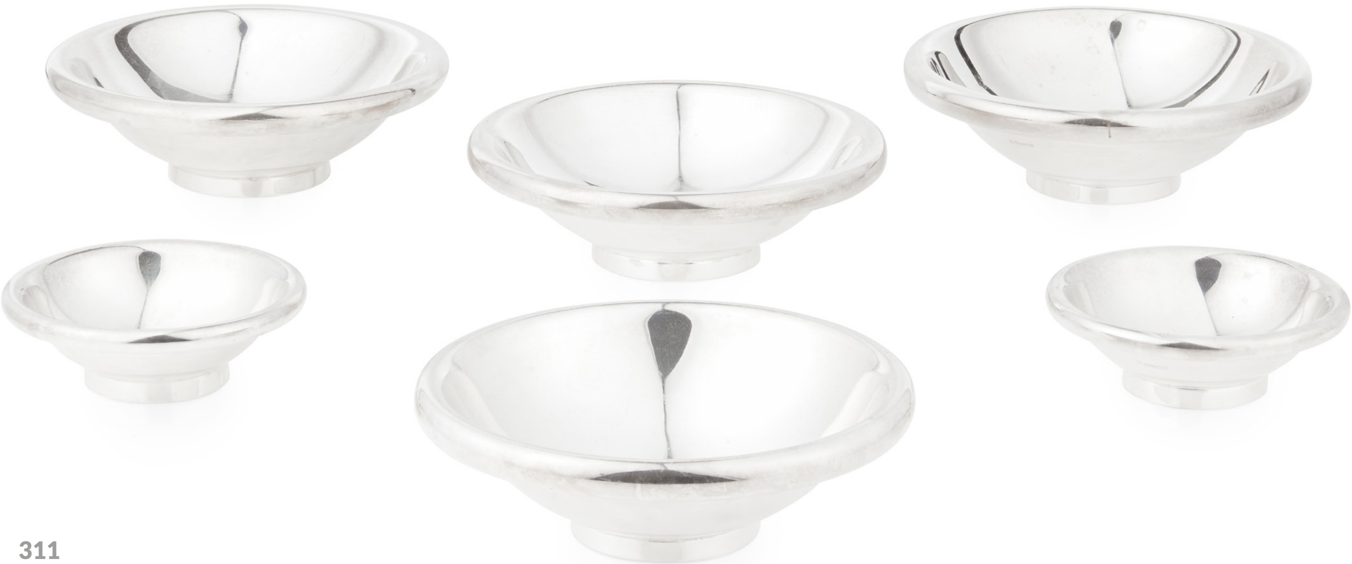
310 §

HAZEL THORN (BRITISH CONTEMPORARY)
VESSEL, 2013

silver, stamped 'HT/ 925/ +METAL', hallmarked for Edinburgh

10.1cm high (4in high)

£300-500



311

BRETT PAYNE (BRITISH 1959-)
GROUP OF SIX BOWLS, 2001

silver, hallmarked for Sheffield 2001 (6)

four 16.8cm diameter (6 5/8in diameter); two 11cm diameter (4 1/4in diameter), 1746 grams

£800-1,200

312§

NDIDI EKUBIA (BRITISH 1973-)

TORNADO SWIRL, 2007

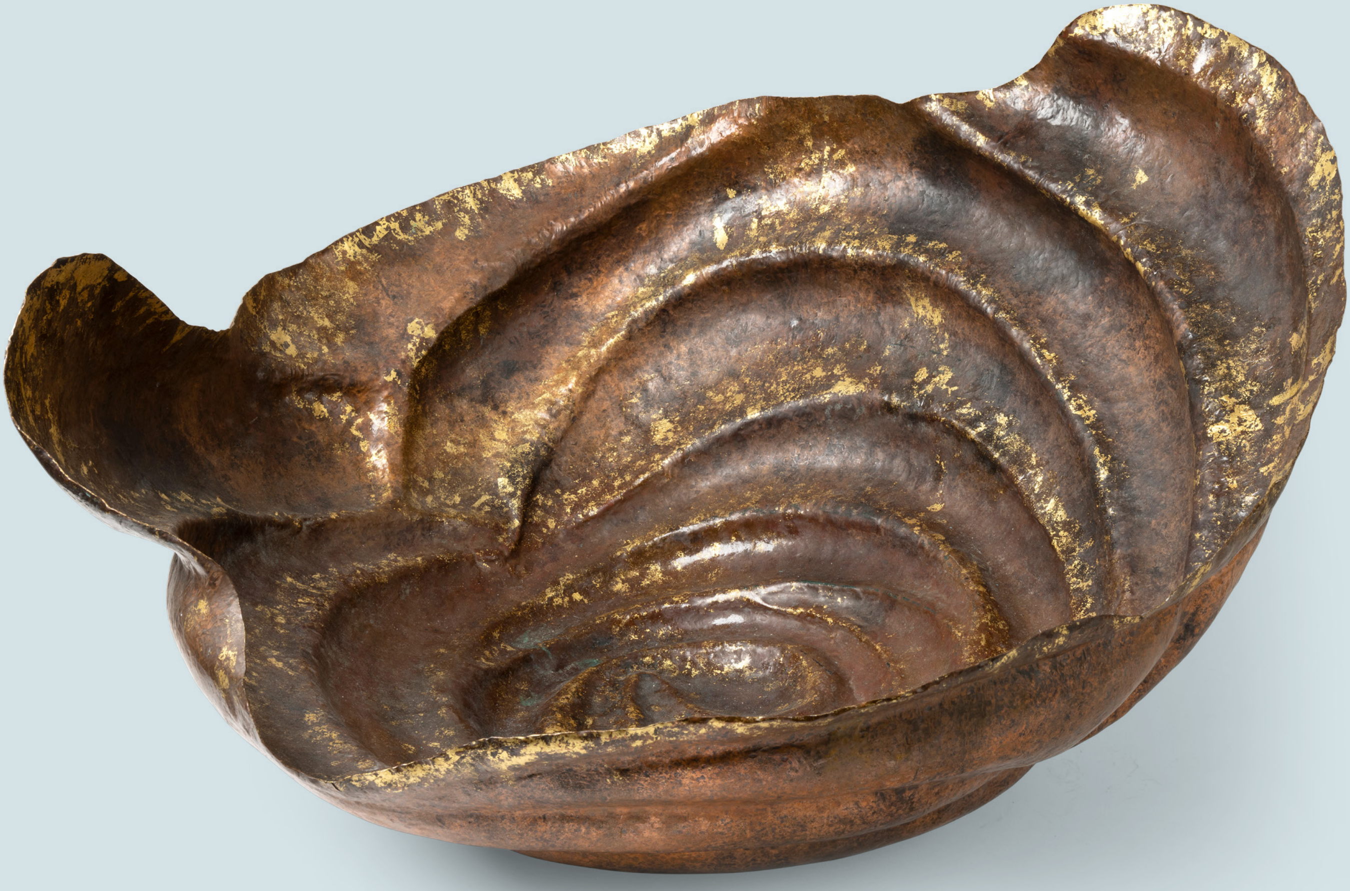
patinated copper with applied gold leaf

46.5cm high, 86cm wide (18 3/8in high, 33 7/8in)

Provenance: Purchased directly from the artist by the current vendor;
Private Collection, London.

£3,000-5,000

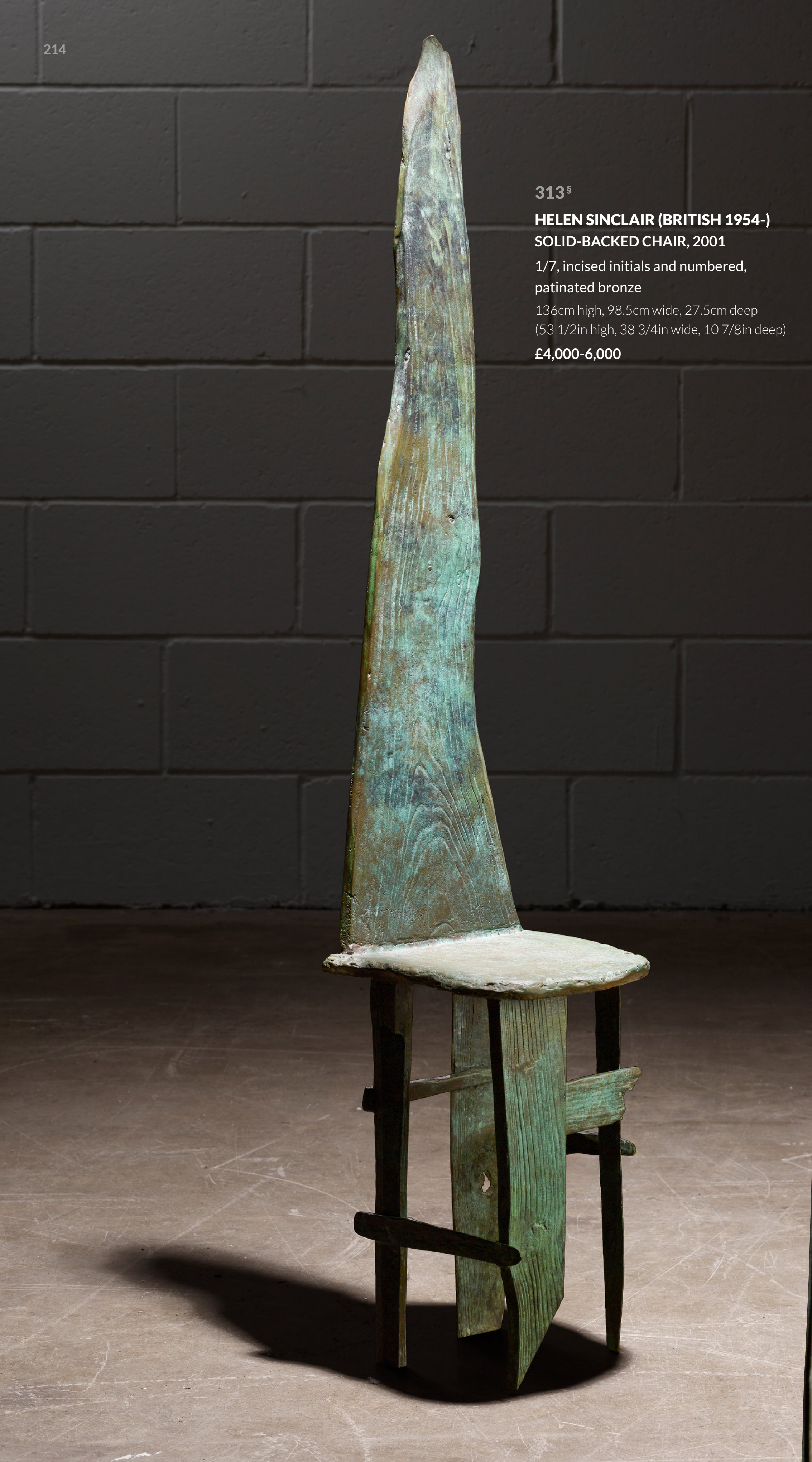
> “I am excited by the sensual and rich forms that can be created by the rhythmic process of making and believe my nature is reflected through my work. It is delightful to be absorbed in every stage, from design to the finished piece.”
>
> Ndidi Ekubia



Celebrated British silversmith Ndidi Ekubia’s large vessel forms are instantly recognisable for the fluidity of their hand-finished, planished surfaces. Born to Nigerian parents in Manchester in 1973, Ekubia studied 3D Design in Wolverhampton before obtaining an MA in Goldsmithing, Silversmithing, Metalwork & Jewellery at the Royal College of Art in 1998.

Her practise involves ‘pushing the metal to its limit, emphasising the fluid vitality of each form’ (Glanville, Philippa, *Fluid Vitality: the Silver of Ndidi Ekubia*, Goldsmiths’ Review 2013-4, pp. 30-33) and she immerses herself in the creative process to produce works that emphasise the inherent quality of the material and permit the viewer to experience its three-dimensional aspects, as with the current work, where each angle offers a different view.

Ekubia is represented in important private and public collections of contemporary craft including the Victoria and Albert Museum, London; Ashmolean Museum, Oxford; Crafts Council, London; Aberdeen Art Gallery, Aberdeen; Winchester Cathedral, Winchester and the Goldsmiths’ Company, London. She was awarded an M.B.E. for services to silversmithing in 2017.



313§

HELEN SINCLAIR (BRITISH 1954-)
SOLID-BACKED CHAIR, 2001

1/7, incised initials and numbered,
patinated bronze

136cm high, 98.5cm wide, 27.5cm deep
(53 1/2in high, 38 3/4in wide, 10 7/8in deep)

£4,000-6,000

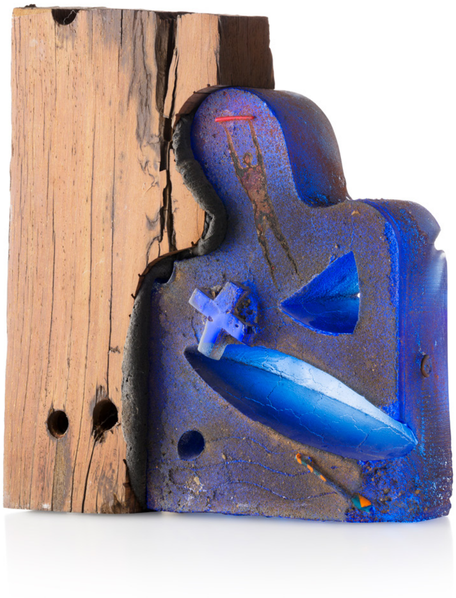
314 §

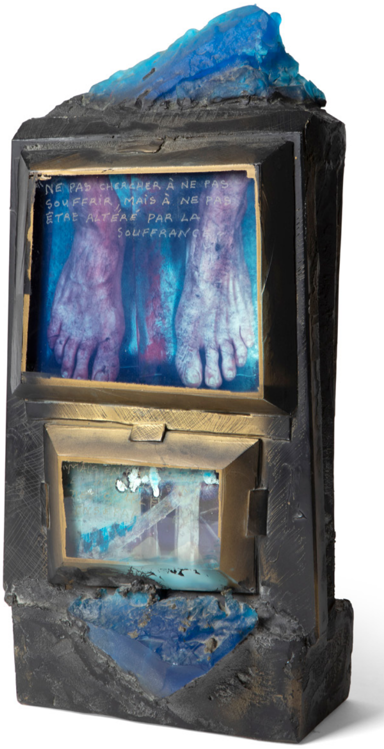
BERTIL VALLIEN (SWEDISH 1938-)
UNTITLED

unique, glass and wood, numbered '8021 – 051'

37cm high, 32cm wide (14 1/2in high, 12 5/8in wide)

£600-800





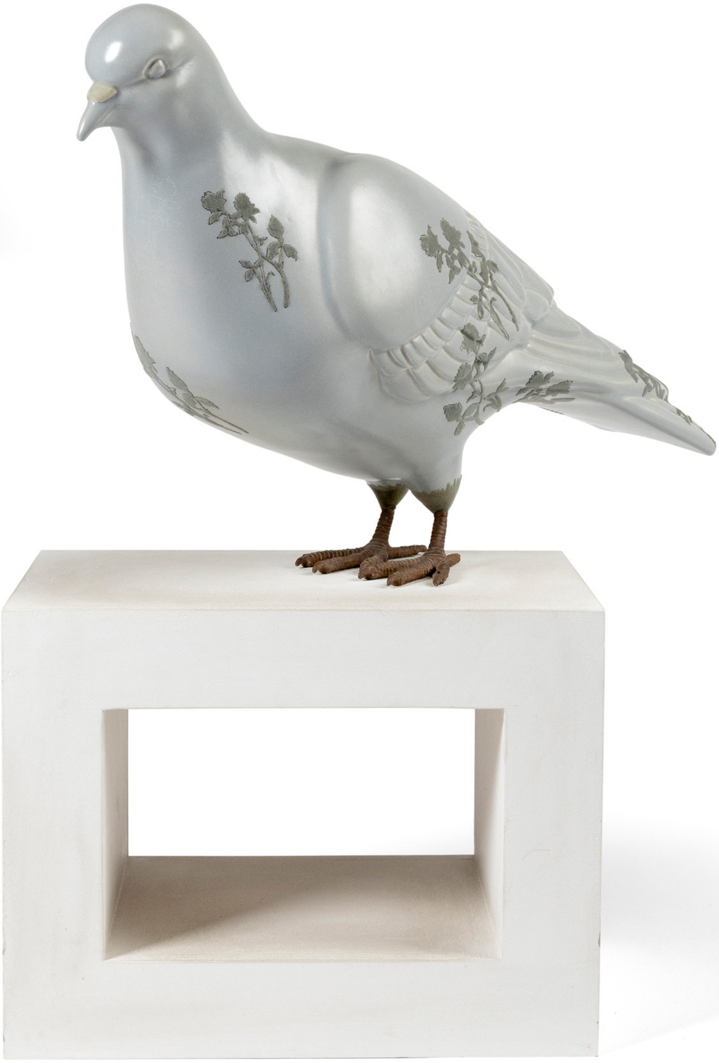
315 §

RAYMOND MARTINEZ (FRENCH 1944-)
UNTITLED, 2000

signed, dated and inscribed, glass, with citations by French philospher Simone Weil including 'Le malheur contraint à reconnaître comme réel ce qu'on ne croit pas possible' and 'Ne pas chercher à ne pas souffrir... mais à ne pas être altéré par la souffrance'

45.5cm high, 21cm wide, 17cm deep
(18in high, 8 1/4in wide, 6 3/4in deep)

£800-1,200



316 §

JACQUI CHANARIN (BRITISH 1975-)
PIGEON, 2002

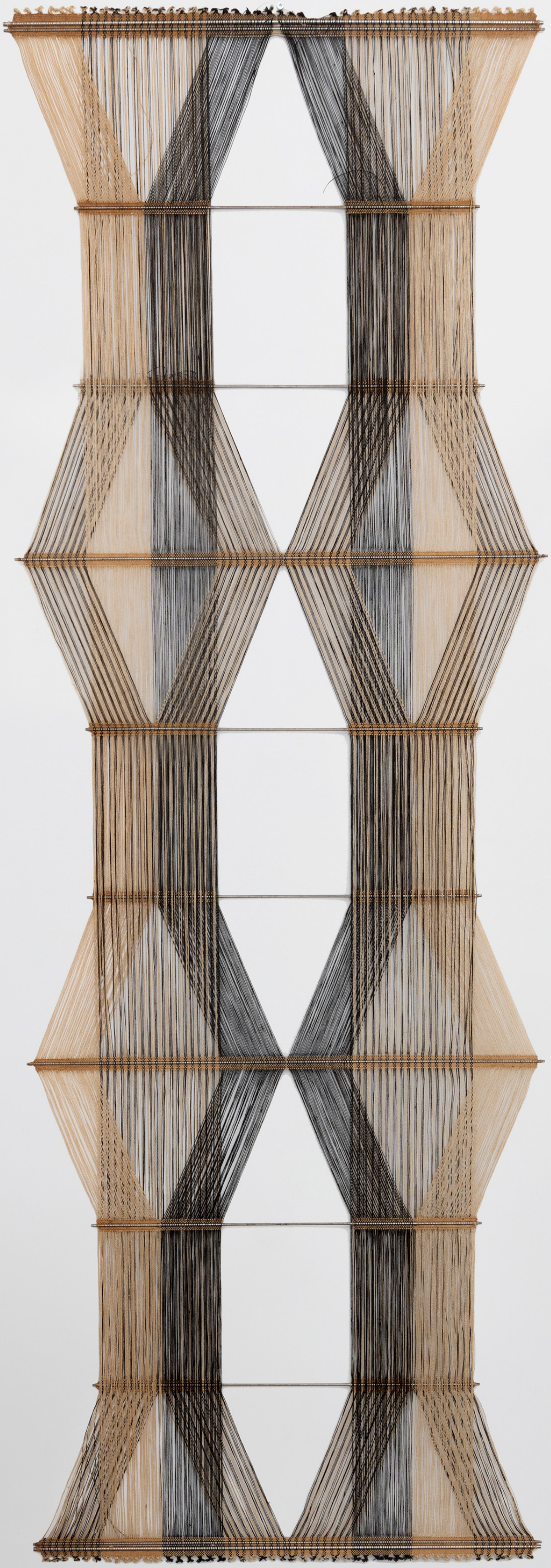
ceramic, felt and copper wire on MDF base

73.5 cm high, 52cm wide (29in high, 20in wide) including base

Provenance: Royal College of Art Degree Show, London;
Private Collection, London.

We would like to thank Jacqui Chanarin for her help in cataloguing this lot.

£400-600



317§

PETER COLLINGWOOD O.B.E. (BRITISH 1922-2008)

'M.306/A NO2' MACROGAUZE WALL HANGING

signed 'P. Collingwood' and titled (on a metal strip), linen and stainless steel

185cm long, 63cm wide
(72 3/4in long, 23 3/4in wide)

£2,000-3,000

318

JUNKO MORI (JAPANESE 1974-)
BLOSSOM HEART, 2005

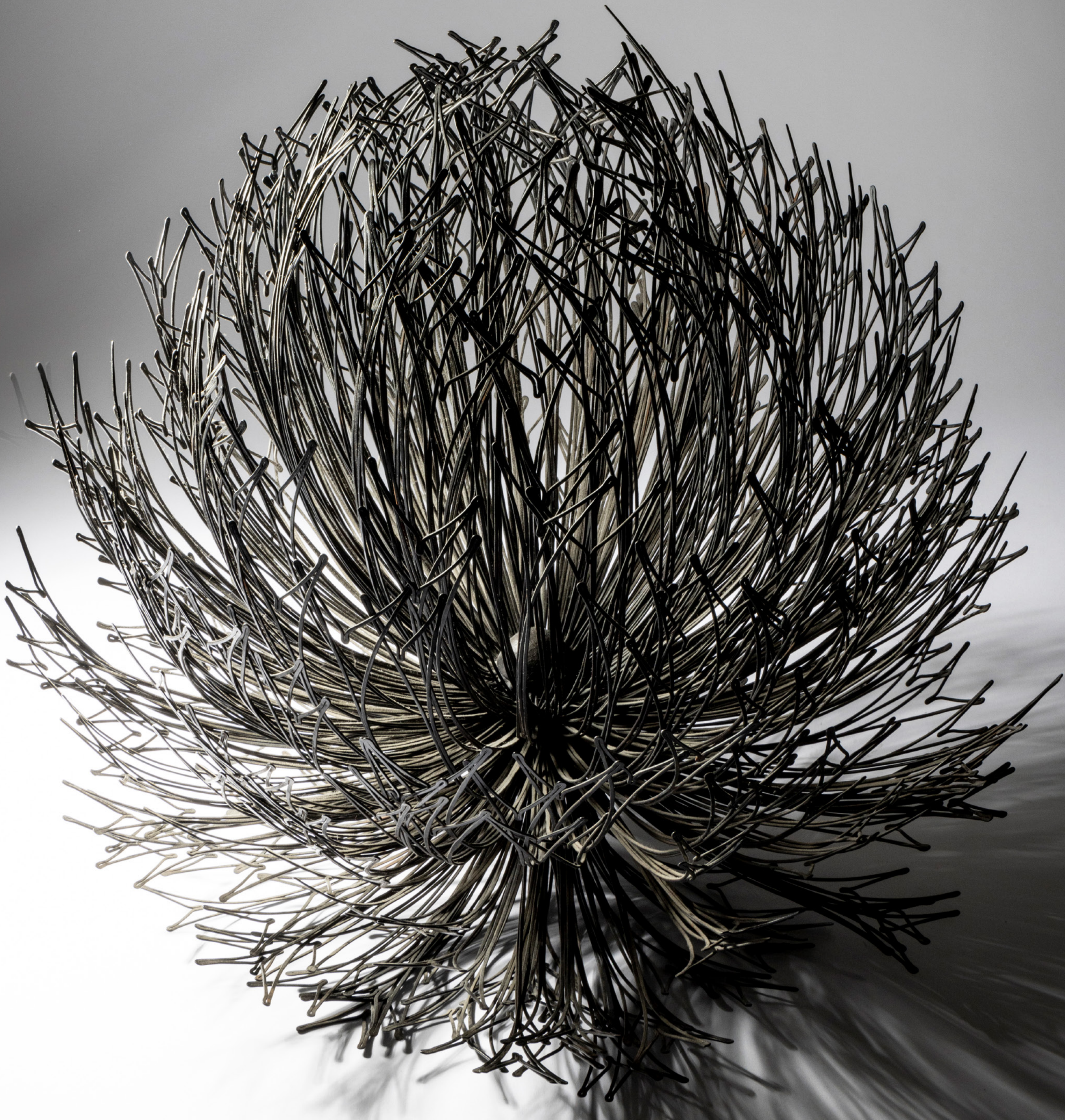
wax-coated forged mild steel

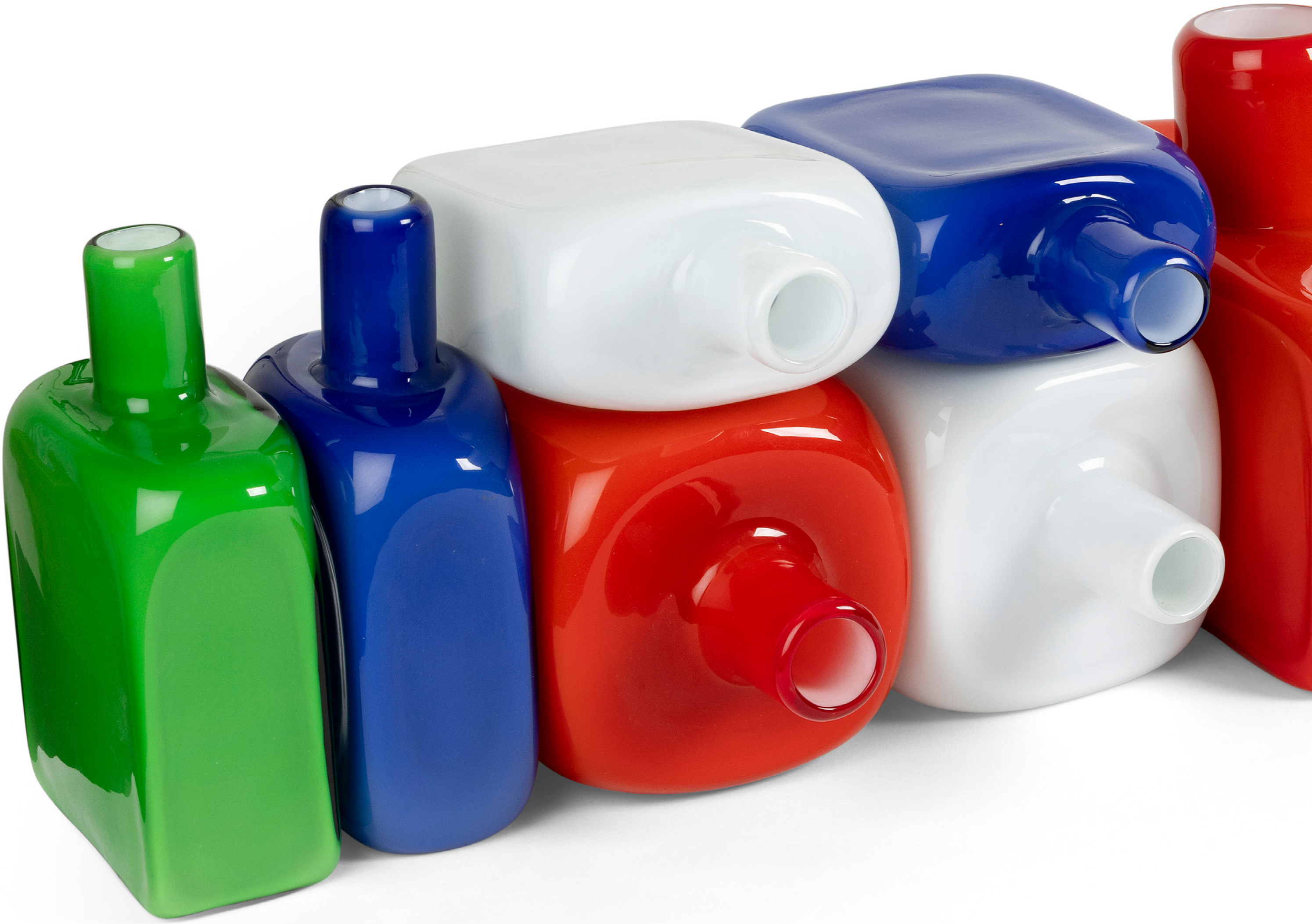
50cm high, 55cm wide
(19 5/8in high, 21 5/8in wide)

Provenance: Adrian Sassoon, London; Private Collection, London

£4,000-7,000

> *"I am always drawn to the visual impact of an aggregate assembled with many small components: I find infinite possibilities of the form multiplied by the vital power beyond the physical space, such as cell division through the microscope... No piece is individually planned but becomes fully formed within the making and thinking process. Repeating little accidents, like the mutation of cells, the final accumulation of units emerges within the process of evolution. The uncontrollable beauty is the core of my concept."*





319§

TOM DIXON (BRITISH 1959-) FOR SALVIATI
12 'SALVIATI MEETS LONDON' VESSELS, 2000

each signed, dated, and inscribed 'Salviati Meets London', and with manufacturers stamp, cased glass, from the *Entente Cordiale and United Colours* series, each in original Salviati box (12)

the largest 24.5cm high, 30cm wide (9 5/8in high, 11 3/4in wide), the smallest 24cm high, 15cm wide (9 1/2in high, 6in wide)

Provenance: Vessel Gallery, London;
Private Collection, London.

Salviati Meets London was an exhibition curated by Vessel gallery in the year 2000. It sought to use some of Britain's foremost creative talents, including Tord Boontje, Nigel Coates, Tom Dixon and Anish Kapoor, to collaborate with Salviati creating works executed in Murano by Italy's master craftsmen. Nadia Demetriou Ladas, Director of Vessel stated that the collaboration was about 'paying homage to the old techniques but the forms are very different to the Venetian styles - much simpler and purer'.

£1,500-2,000

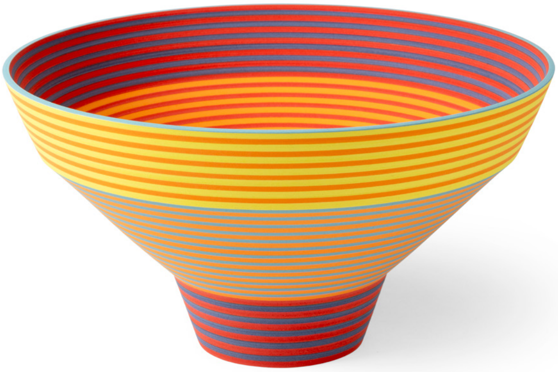
320

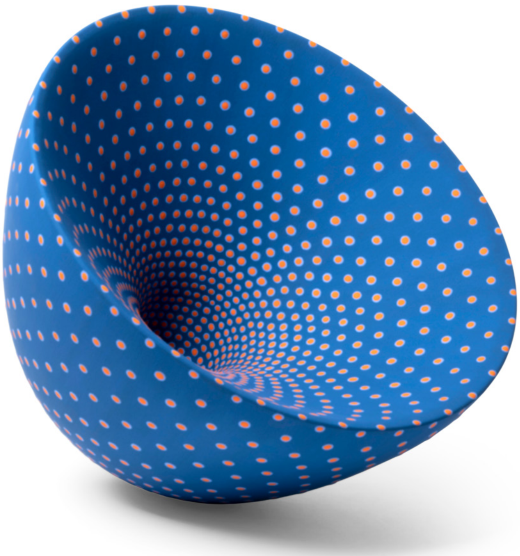
SARA MOORHOUSE
(BRITISH 1974-)
‘SATURN PLANES’ FOOTED BOWL

incised initials, porcelain

15cm high, 28cm diameter (5 7/8in high, 11in diameter)

£700-900





321

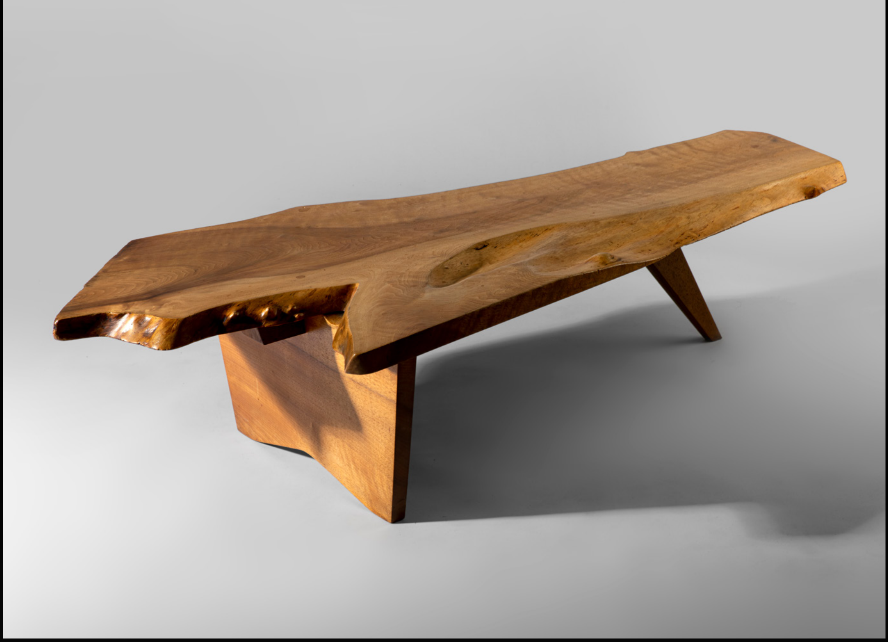
GRAINNE WATTS (IRISH 1960-)
‘VORTEX’ VESSEL

artist’s monogram (to base), stoneware, in midnight blue, indigo and burnt orange

19cm high, 26cm diameter (7 1/2in high, 10 1/4in diameter)

£2,000-3,000

> “Each flitch, each board, each plank can have only one ideal use. The woodworker, applying a thousand skills, must find that ideal use and then shape the wood to realize its true potential”
>
> *George Nakashima*



322

GEORGE NAKASHIMA (AMERICAN 1905-1990)

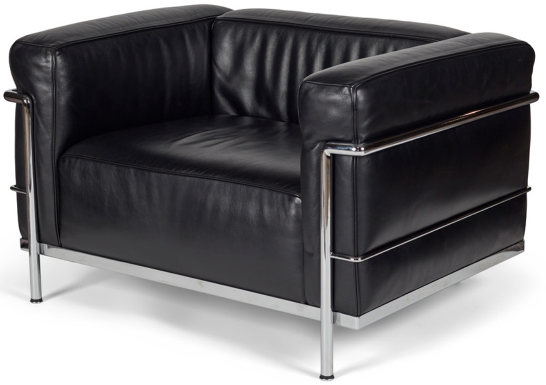
'SLAB' TABLE, CIRCA 1960/1

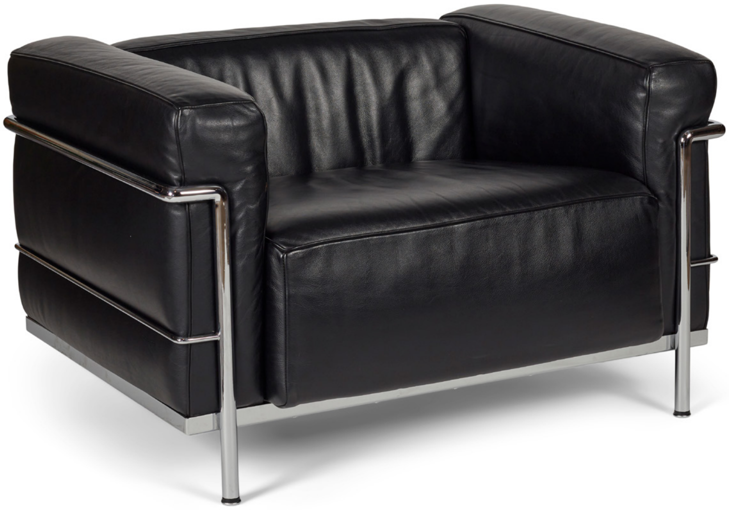
inscribed 'WALLACE' (to the underside), English Walnut

31cm high, 137cm long, 66cm deep
(12 1/4in high, 54in long, 26in deep)

Provenance: Robert E. Wallace Jnr., 1961.
This lot is accompanied by a facsimile copy of the original order card from George Nakashima Woodworkers.

£10,000-15,000





323

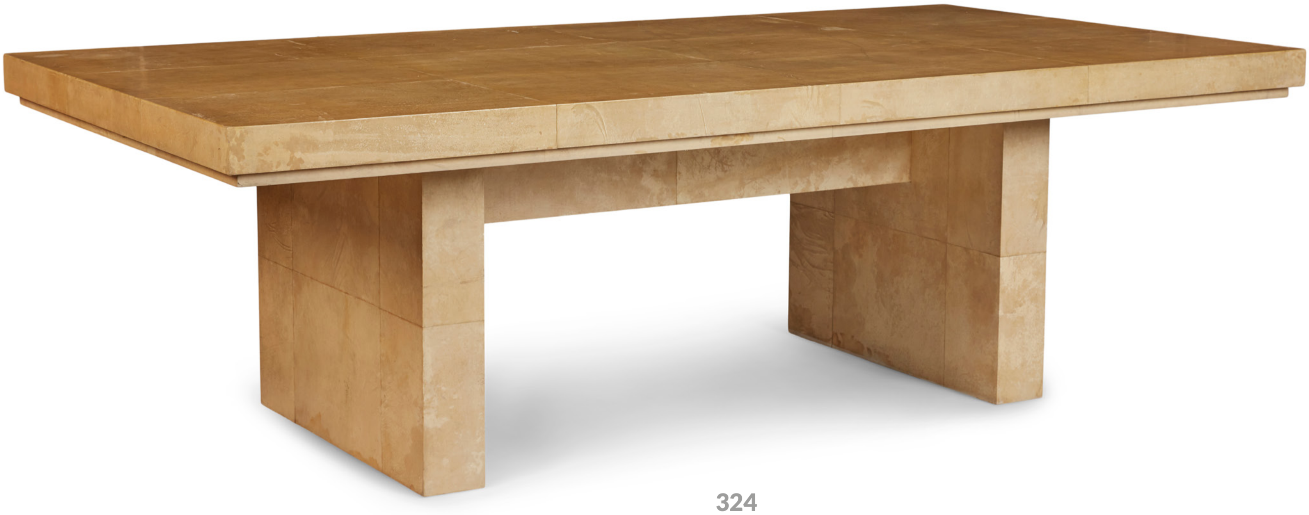
LE CORBUSIER (SWISS / FRENCH 1887-1965) FOR CASSINA

PAIR OF 'LC3' ARMCHAIRS

manufacturer's label (under seat cushion), black leather and polished chrome steel (2)

60cm high, 98cm wide, 72cm deep
(23 5/8in high, 38 1/2in wide, 28 3/8in deep)

£1,500-2,000



324

KARL SPRINGER (GERMAN 1931-1991)

DINING TABLE

plywood, timber and parchment

74.5cm high, 244cm long, 122cm deep (29 3/8in high, 96in long, 48in deep)

£2,000-3,000

325

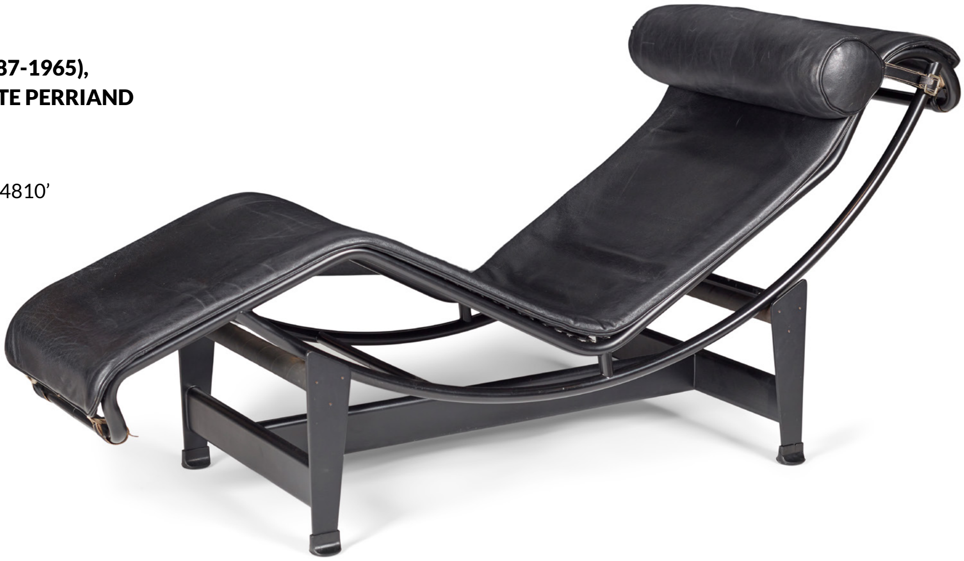
LE CORBUSIER (SWISS / FRENCH 1887-1965), PIERRE JEANNERET AND CHARLOTTE PERRIAND FOR CASSINA

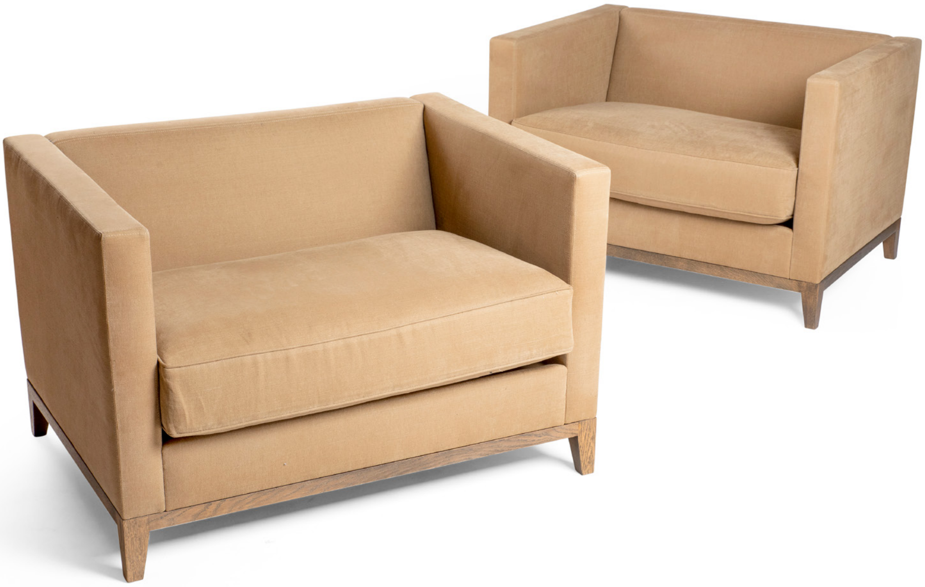
'LC4' CHAISE LONGUE

manufacturer's mark and stamped 'LC4 14810' (to frame), leather and patinated steel

85cm high (adjustable), 163cm long, 56cm deep (33 1/2in high (adjustable), 64 1/8in long, 22in deep)

£800-1,200





326

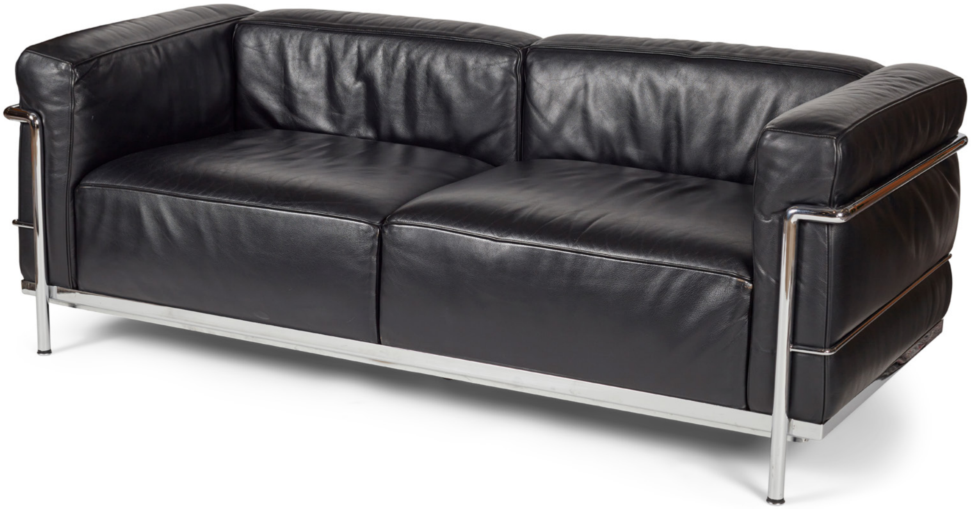
CHRISTIAN LIAIGRE (FRENCH 1943-2020)

PAIR OF 'KALFA' CLUB CHAIRS, DESIGNED 1994

with manufacturer's labels, on stained wooden feet (2)

70cm high, 106cm wide, 78cm deep (271/2in high, 41 3/4in wide, 30 3/4in deep)

£800-1,200



327

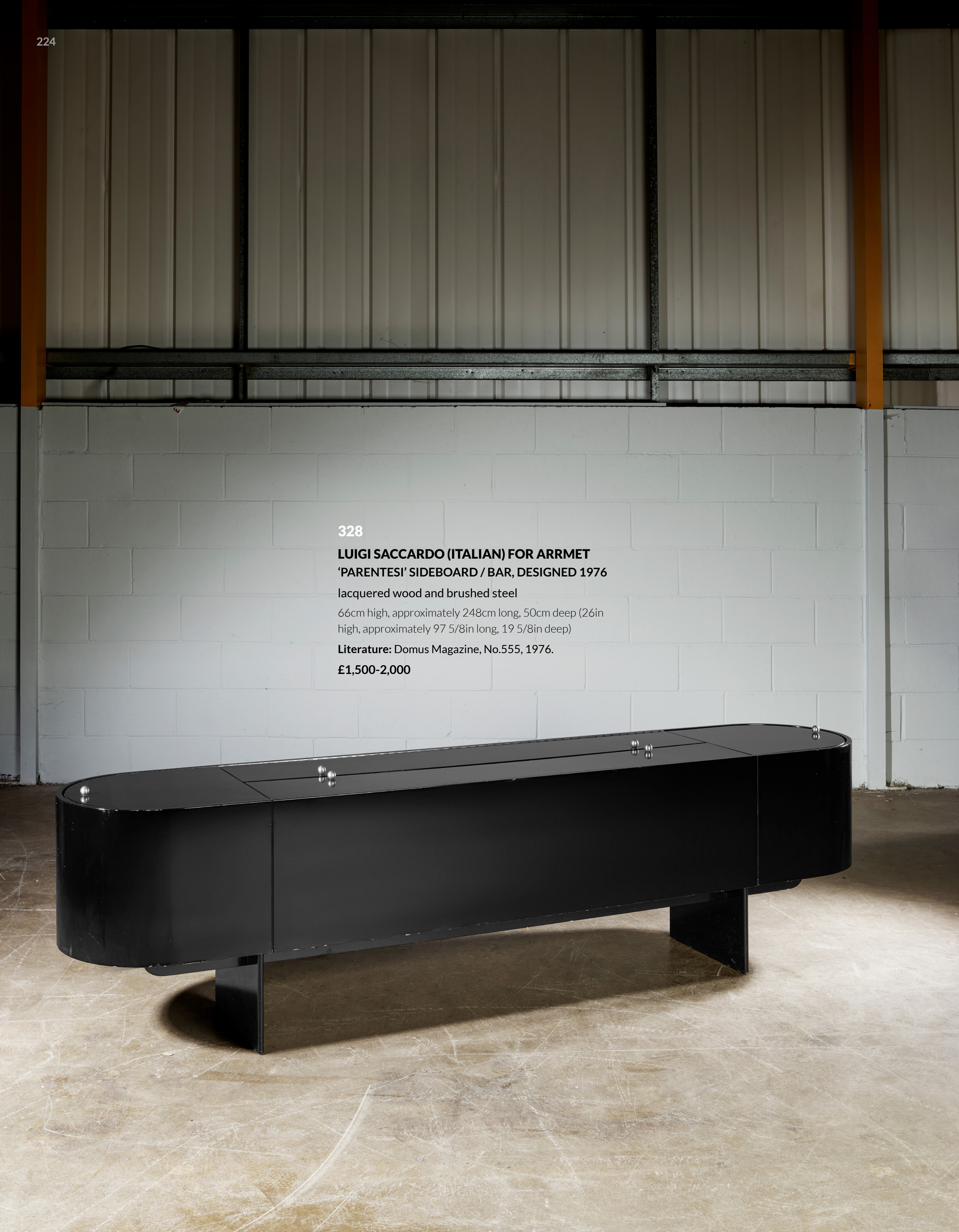
LE CORBUSIER (SWISS / FRENCH 1887-1965) FOR CASSINA

'LC3' TWO SEATER SOFA

manufacturer's label (to underside of cushion), black leather and polished chrome steel

62cm high, 168cm, long, 73cm deep (24 3/8in high, 66 1/8in long, 28 3/4in deep)

£1,500-2,000



328

LUIGI SACCARDO (ITALIAN) FOR ARRMET
‘PARENTESI’ SIDEBOARD / BAR, DESIGNED 1976

lacquered wood and brushed steel

66cm high, approximately 248cm long, 50cm deep (26in high, approximately 97 5/8in long, 19 5/8in deep)

Literature: Domus Magazine, No.555, 1976.

£1,500-2,000

329

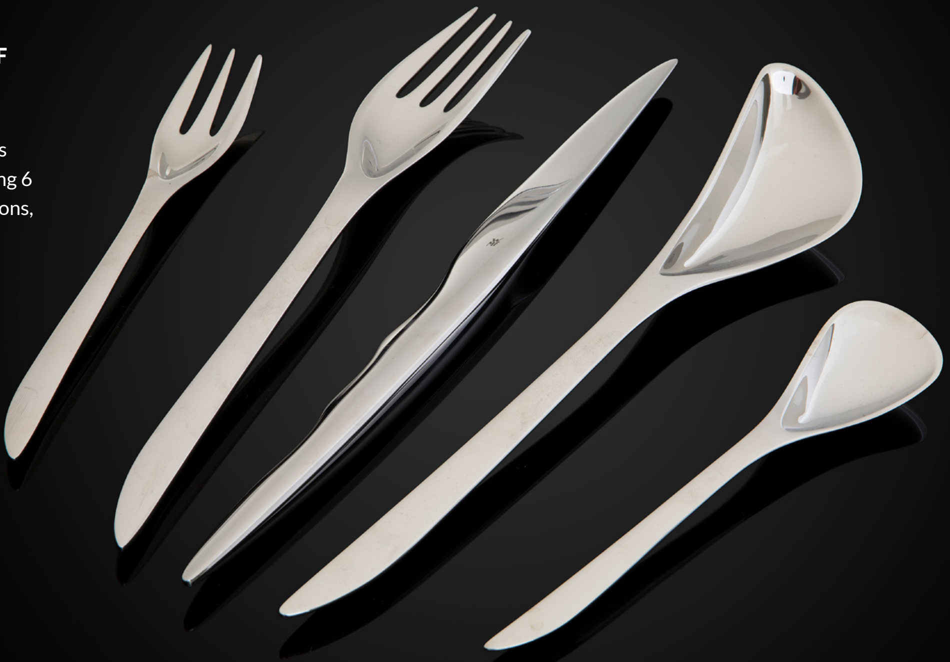
DAME ZAHA HADID (IRAQI / BRITISH 1950-2016) FOR WMF

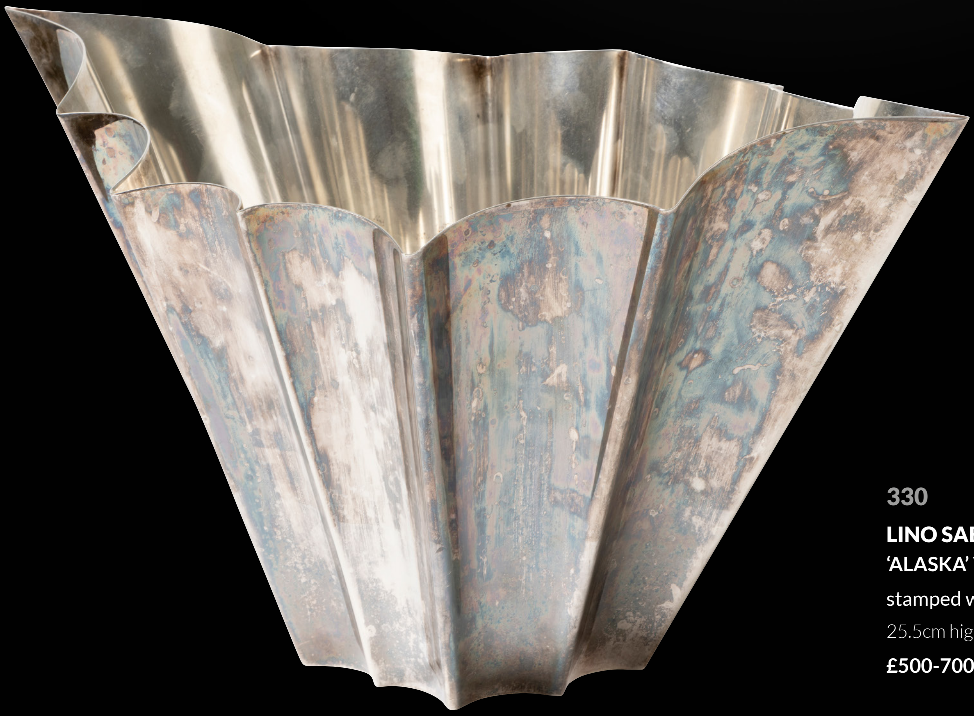
SIX FIVE-PIECE 'ZAHA' CUTLERY SETS, DESIGNED 2007

stainless steel, with manufacturer's marks and original cases, comprising 6 knives, 6 forks, 6 small forks, 6 spoons, 6 small spoons (30)

the knives 24.5cm long (9 5/8in long)

£2,000-3,000





330

LINO SABATTINI (ITALIAN 1925-2016)

'ALASKA' VASE

stamped with manufacturer's mark, silver plated

25.5cm high, 49.5cm wide (10in high, 19 1/2in wide)

£500-700

331 ^{Y}

CHARLES & RAY EAMES (AMERICAN 1907-1978 & 1912-1988) FOR HERMAN MILLER AND HILLE

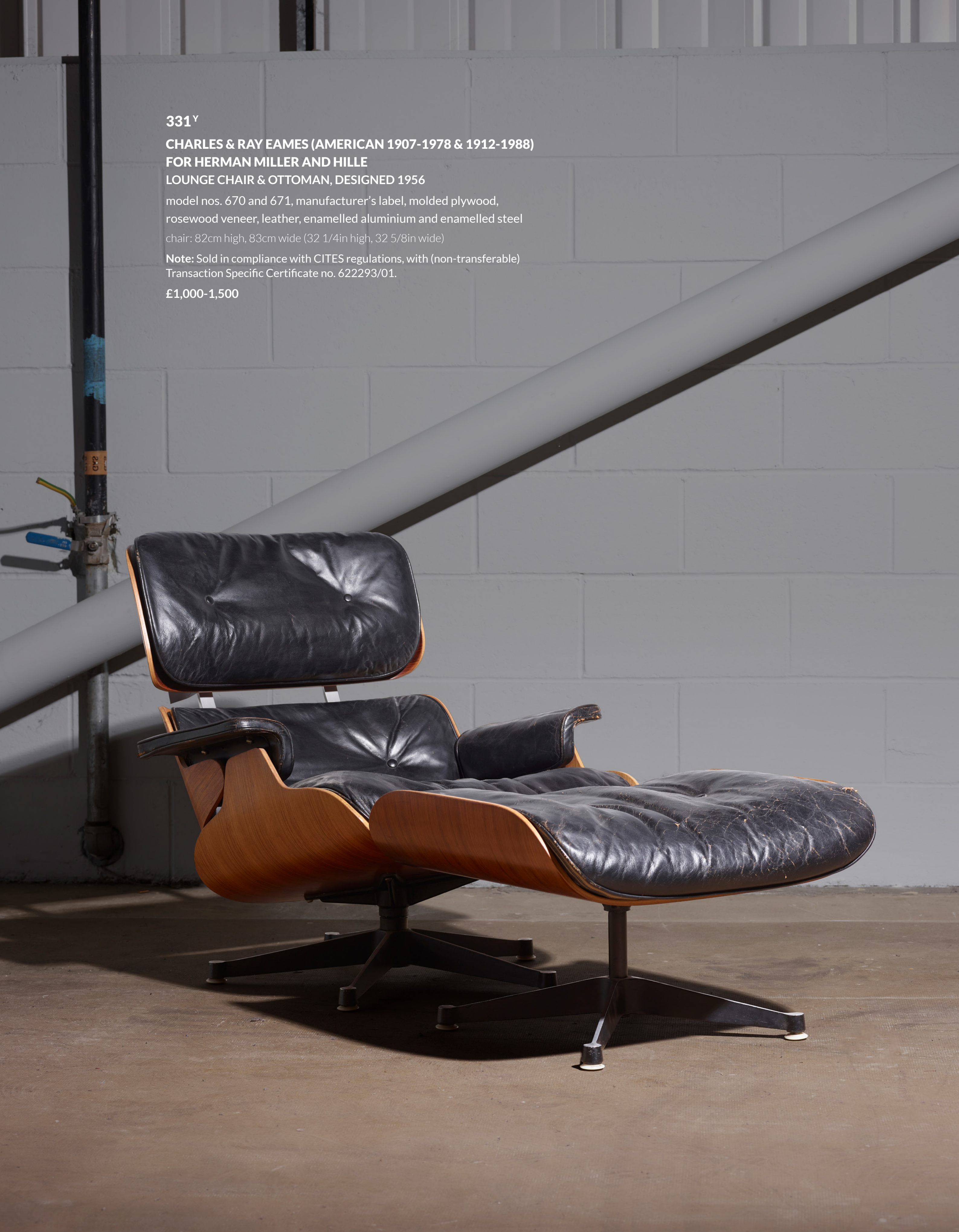
LOUNGE CHAIR & OTTOMAN, DESIGNED 1956

model nos. 670 and 671, manufacturer's label, molded plywood, rosewood veneer, leather, enamelled aluminium and enamelled steel

chair: 82cm high, 83cm wide (32 1/4in high, 32 5/8in wide)

Note: Sold in compliance with CITES regulations, with (non-transferable) Transaction Specific Certificate no. 622293/01.

£1,000-1,500



332

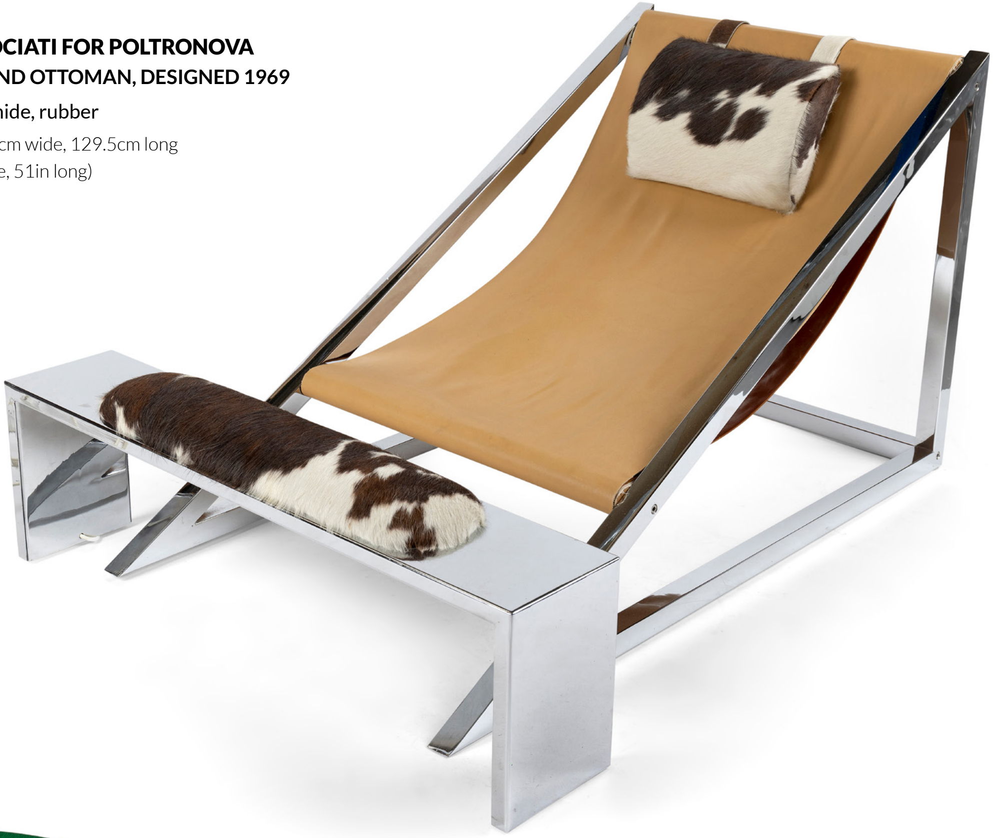
ARCHIZOOM ASSOCIATI FOR POLTRONOVA

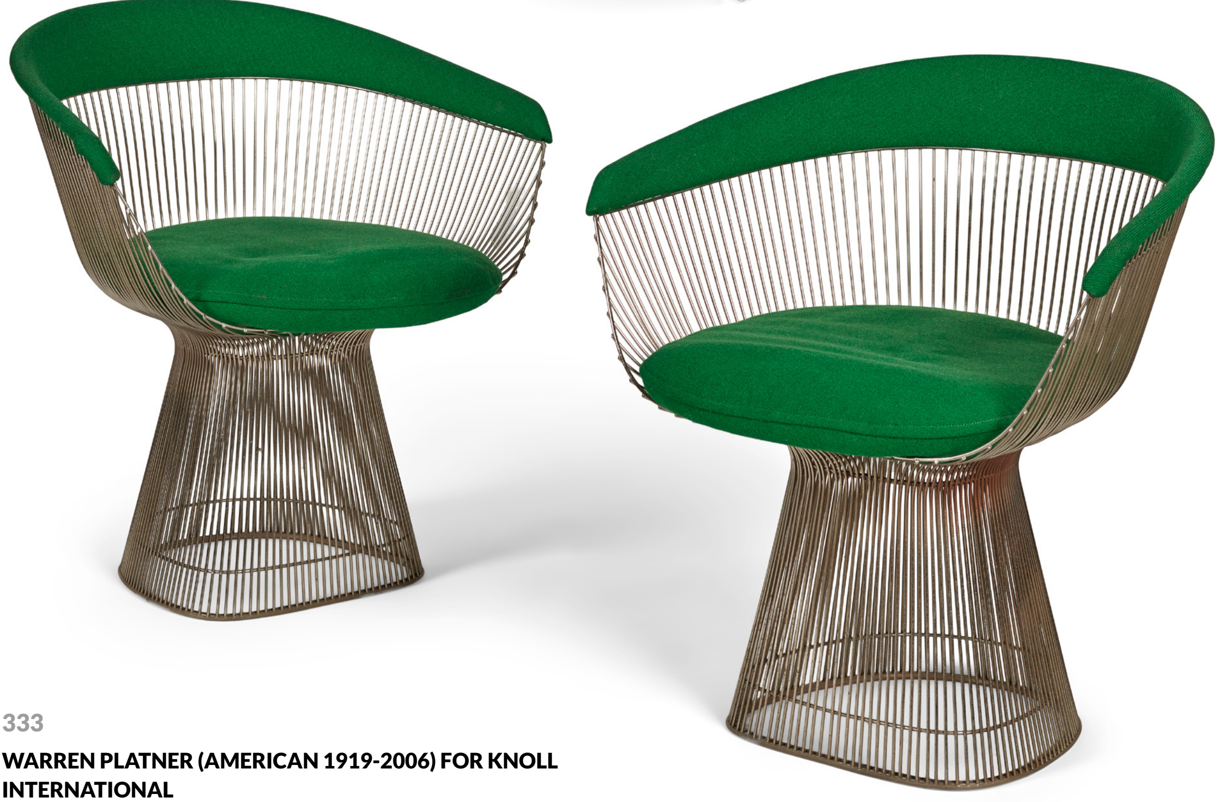
‘MIES’ ARMCHAIR AND OTTOMAN, DESIGNED 1969

chrome-plated steel, hide, rubber

chair: 75.7cm high, 73.7cm wide, 129.5cm long
(29 3/4in high, 29in wide, 51in long)

£2,000-3,000





333

WARREN PLATNER (AMERICAN 1919-2006) FOR KNOLL INTERNATIONAL

PAIR OF CHAIRS, DESIGNED 1962, MANUFACTURED 1973

decal manufacturer’s label, ‘Houston Chronicle 7181’ metal label to one chair, steel and green upholstery (2)

74cm high, 69cm wide, 51cm deep (29 1/8in high, 27 1/8in wide, 20in deep)

£2,000-3,000

334

VERNER PANTON (DANISH 1926-1998) FOR VITRA REPURPOSED BY YUN LIU (CHINESE 1996-) FOR CITIZENM

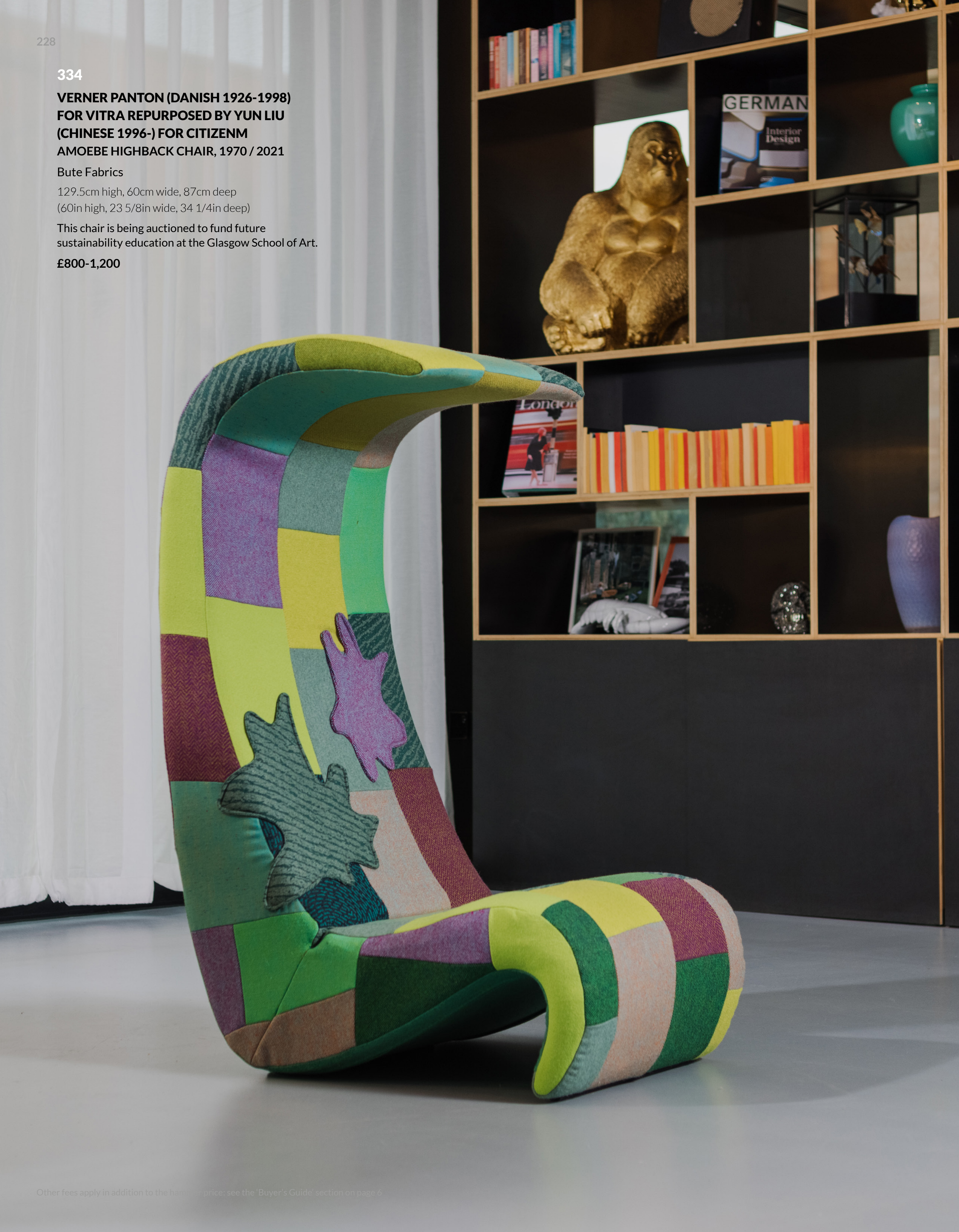
AMOEBE HIGHBACK CHAIR, 1970 / 2021

Bute Fabrics

129.5cm high, 60cm wide, 87cm deep
(60in high, 23 5/8in wide, 34 1/4in deep)

This chair is being auctioned to fund future sustainability education at the Glasgow School of Art.

£800-1,200

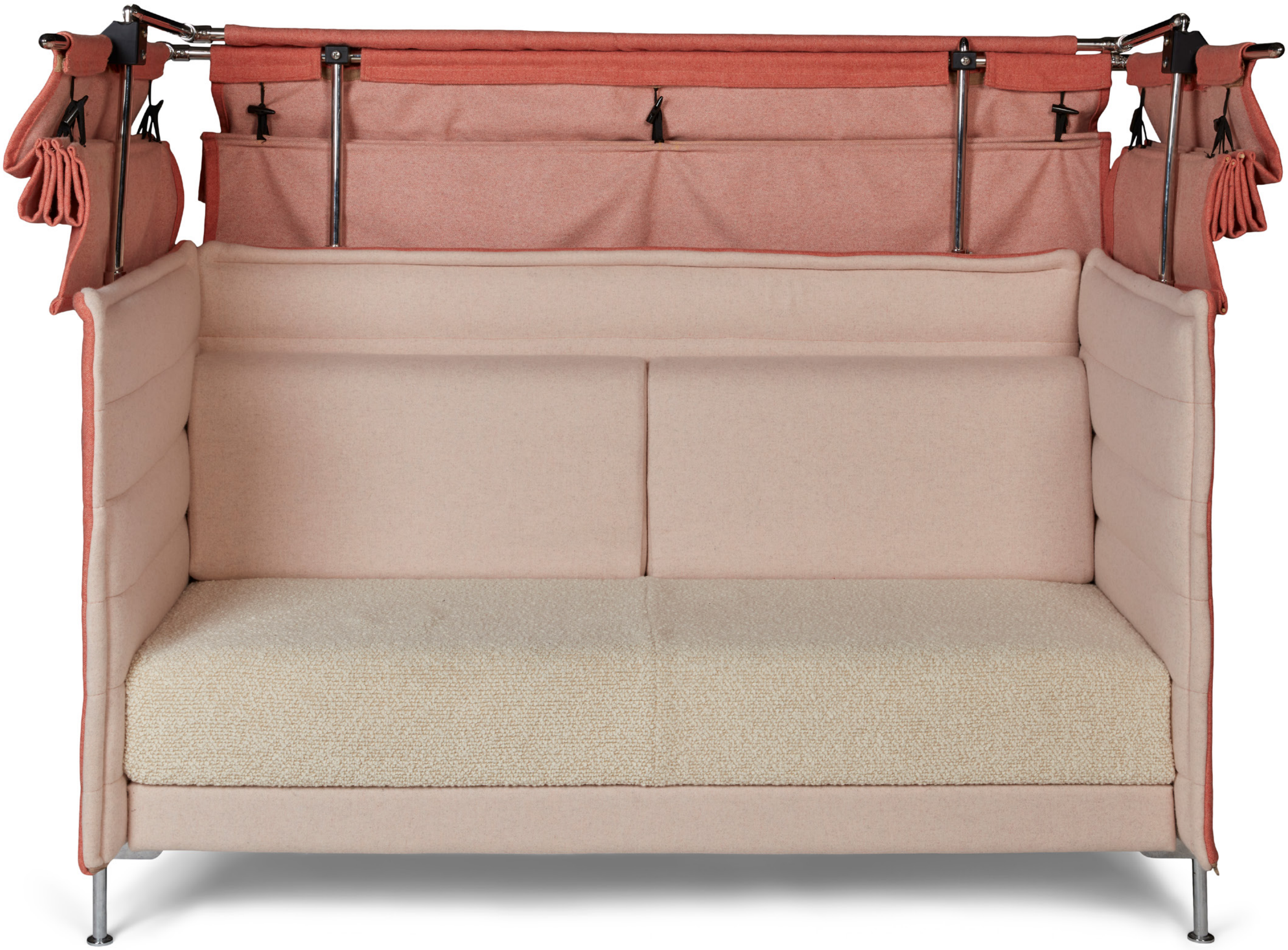


Coinciding with COP26, the international conference on climate change in Glasgow in 2021, the affordable luxury hotel brand citizenM partnered with The Glasgow School of Art and Bute Fabrics to give new life to three pieces of the instantly recognisable furniture by Vitra that adorn their hotel. Two of these objects are being auctioned to fund future sustainability education at the Glasgow School of Art.

The Amoebe Highback Chair by Verner Panton (Danish 1926- 1998) was originally designed for Vitra in 1970, and was repurposed by Masters student Yun Liu. For this piece, Liu was inspired by the Glasgow Botanical Gardens. Using a patchwork-style motif with mixed fabrics, she imagined the chair as a living organism that lands on lawns across the city, absorbing and feeding off its greenery.

Originally designed for Vitra in 2006, this Alcove Two-Seater by Ronan and Erwan Bouroullec (French 1971- and 1976-) was reimagined by Masters student Ying Chang. For her sofa, Chang was inspired by the Bouroullec's concept of seating that creates a room within a room, and explored how that can be translated to work within a space such as a hotel lobby to create a sanctuary from such a busy public space.

citizenM was launched in 2008 with a purpose – to disrupt the traditional, stale hotel industry. Rattan Chadha was inspired by his employees to create a hotel for today's frequent travellers, giving them everything they need and nothing they don't.



335

RONAN AND ERWAN BOUROULLEC (FRENCH 1971- AND 1976-) FOR VITRA REPURPOSED BY YING CHANG (CHINESE 1995-) WITH FILAMENT PD FOR CITIZENM

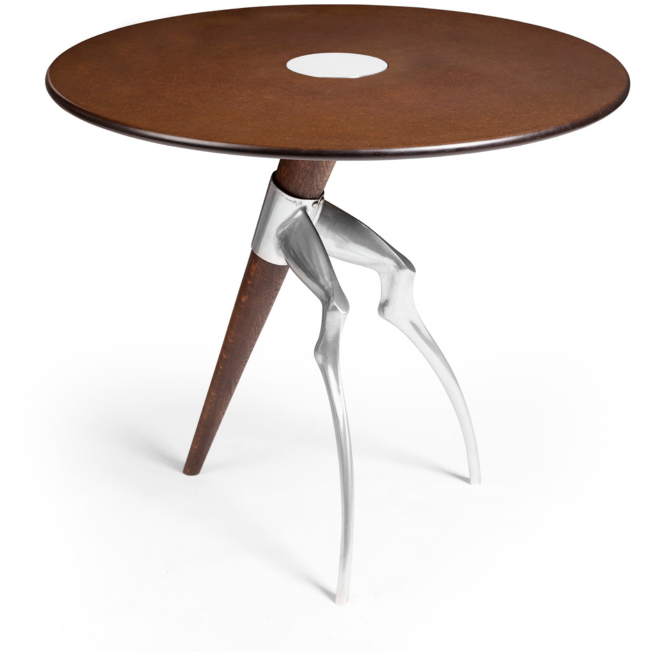
ALCOVE HIGHBACK SOFA, 2006 / 2021

unique prototype, Bute Fabrics and metal

138cm high, 155cm wide, 91cm deep (54 3/8in high, 61in wide, 35 3/4in deep)

Alcove Two-Seater for Vitra reimagined by Ying Chang who graduated from MDes in Interior Design from the Glasgow School of Art in 2021.
This piece is being auctioned to fund future sustainability education at the Glasgow School of Art.

£1,000-2,000



336

MATTHEW HILTON (BRITISH 1957-)

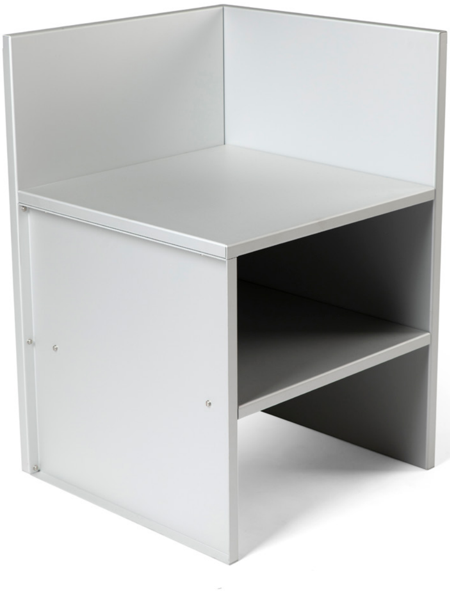
ANTELOPE TABLE, DESIGNED 1987

signed and numbered ‘M. HILTON 008’, sycamore, aluminium and MDF

72.5cm high, 85cm diameter (28 1/2in high, 33 1/2in diameter)

Provenance: Themes & Variations, London;
Private Collection, London.

£500-700



337

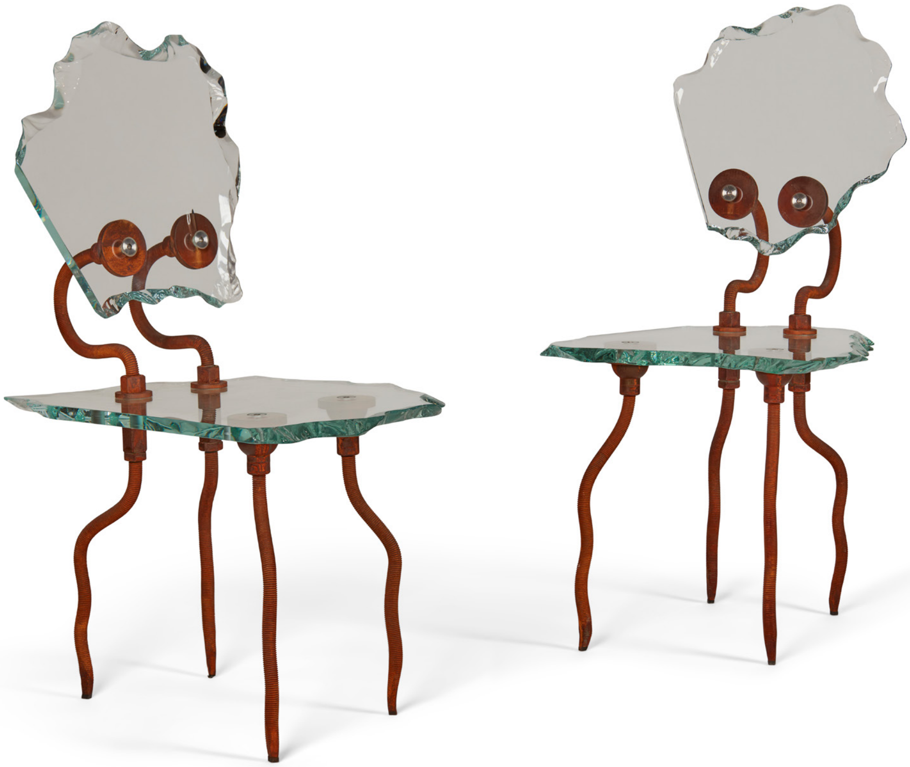
DONALD JUDD (AMERICAN 1928-1994) FOR LEHNI OF SWITZERLAND

‘NO. 15’ CHAIR, 1984/2018

signed with impressed manufacturer’s mark ‘Donald Judd TM / Swiss made by Lehni / 15 © 2018 /137’ (to underside), grey painted aluminium

75cm high, 50cm wide, 50cm deep (29 1/2in high, 19 3/4in wide, 19 3/4in deep)

£2,000-3,000



338

DANNY LANE (AMERICAN 1955-)

PAIR OF ‘ETRUSCAN’ CHAIRS

etched ‘DANNY LANE/ 6.09/ 1:12’, the other ‘2:12’, rust finished mild steel legs, components and glass (2)

1:12: 92cm high, 45cm wide, 52cm deep (36 1/4in high, 17 3/4in wide, 20 1/2in deep);
2:12: 91.5cm high, 41.8cm wide, 59cm deep (36in high, 16 3/8in wide, 23 1/4in deep)

£2,500-3,500

339

RICK OWENS (AMERICAN 1962-)

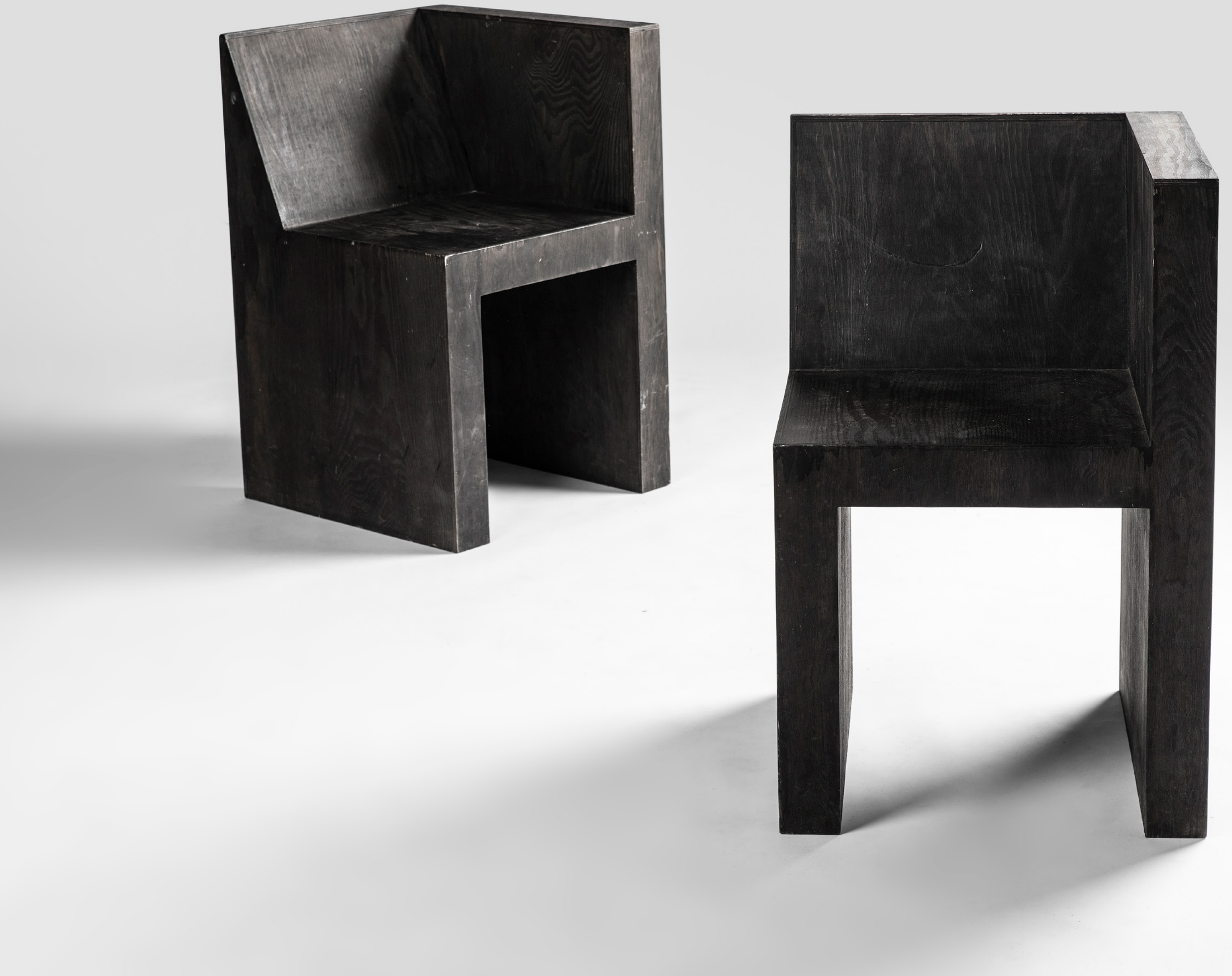
PAIR OF 'HALF BOX' CHAIRS, DESIGNED CIRCA 2011

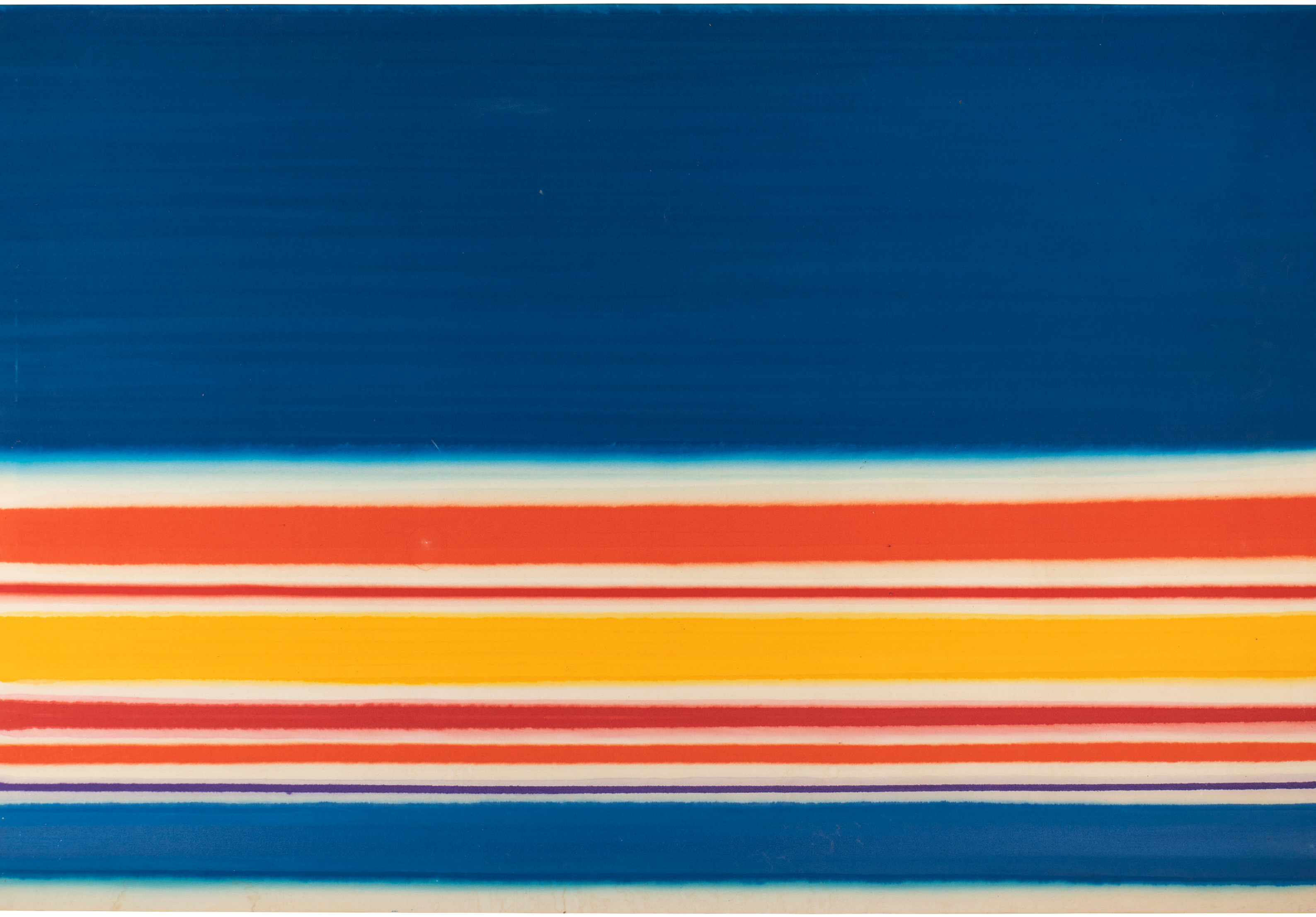
black plywood (2)

each 76cm high, 50cm wide, 49cm deep
(30in high, 19 3/4in wide, 19 1/4in deep)

Acclaimed fashion designer Rick Owens began designing bespoke furniture, in his dark and minimalist style, for his bunker-style loft in Los Angeles. From this he has developed a collection of pieces, working alongside leading crafts people, that articulates his singular style in the volume and cut of the works. Owens' designs evoke classic furniture, including the 'Curial' ceremonial chair, the 'Trident' chair and current works, the 'Halfbox' chairs, crafted from a chest, all developed in his juxtaposing palette of black and white.

£6,000-8,000





340 §

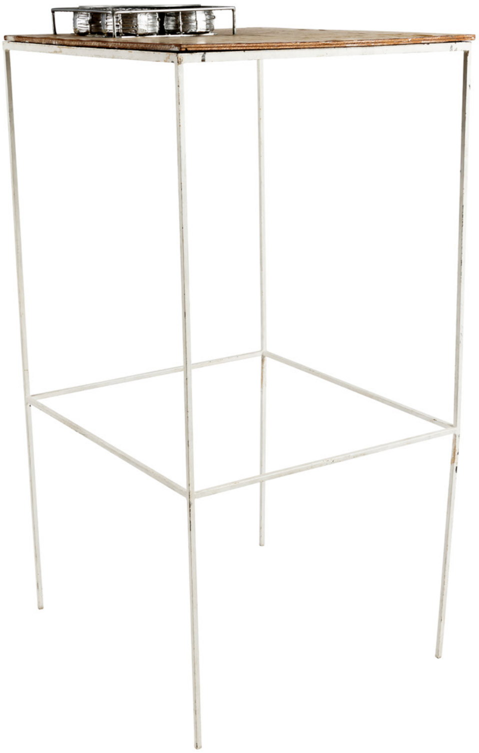
JOHN BAINBRIDGE COPNALL (BRITISH 1928-2007)

BLUE AND COLOURED STRIPES, 1972-5

signed and dated (to reverse), oil on canvas

171.5cm x 255cm (67 1/2in x 100 3/8in)

£800-1,200



341 §

PANAMARENKO (BELGIAN 1940- 2019)

CHAMP MAGNETIQUE “A” (MAGNETIC FIELD “A”), 1988

signed and inscribed ‘enig A van A tot J. Panamarenko’ (on a label affixed to the underside), printed paper laid down on wooden board, polyurethane G4, aluminium, metal, four flat coils and electric cable on a metal stand

127cm high x 66cm wide x 60cm deep (50in high x 26in wide x 25 5/8in deep)

Provenance: Galerie Isy Brachot, Paris;
Gimpel Fils, London.

Exhibited: Gimpel Fils, London, ‘Panamenko’, July - August 1993 (illustrated in catalogue);
Gimpel Fils, London, ‘Collectors Choice’, 21 January - 4 March 2017.

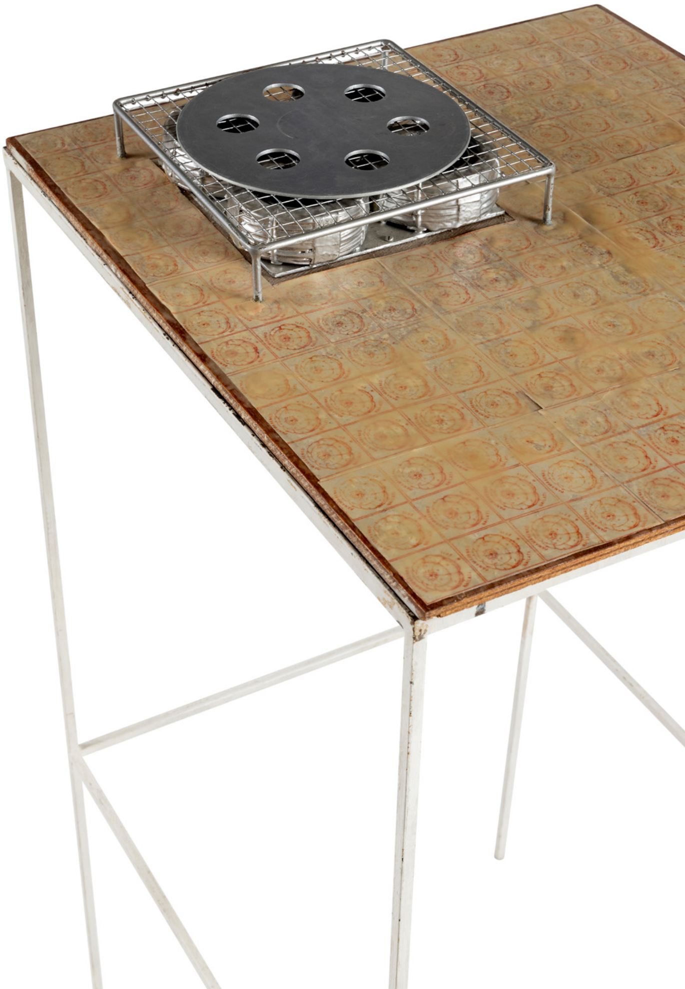
Literature: Theys, Hans, *Panamarenko: A Book by Hans Theys*, Brussels, 1992, no.102, p.107;
Panamarenko, Galerie Isy Brachot, Paris, 1989, p.21 (illustrated);

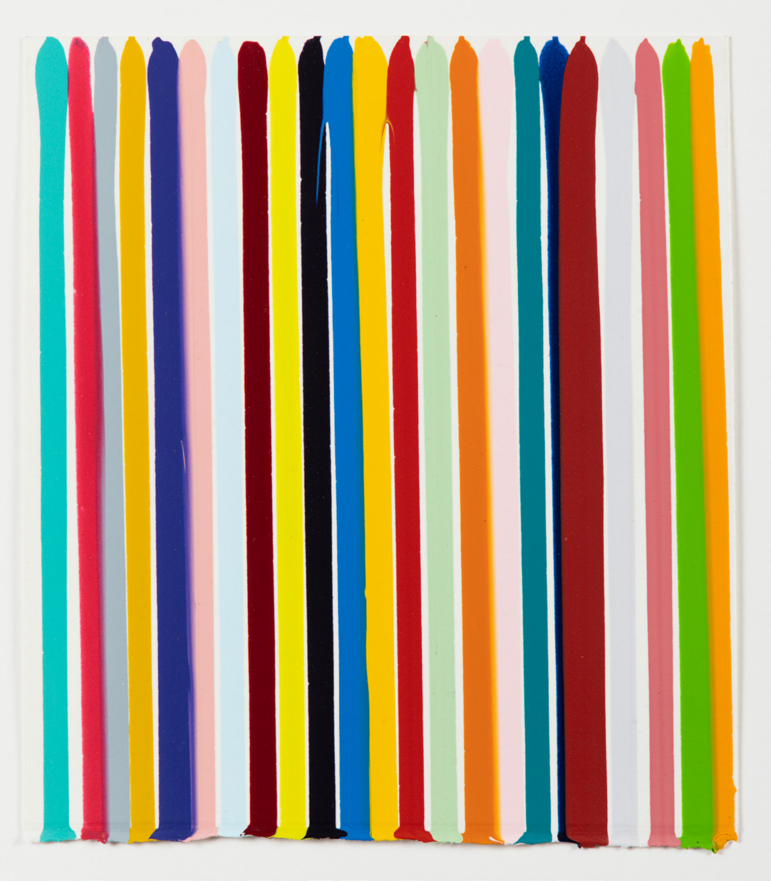
£5,000-7,000

Henri van Herwegen, known by the name Panamarenko, became renowned as a painter, performance artist and sculptor whose fascination with science and technology led him to create aircraft and flying objects both semi-functional and fantastical. Martha Schwendener wrote ‘to understand Panamarenko’s work, you have to understand that lift-off is only one of many possible measures of success.’ (Artforum Review, December 2001)

Born to a family of boat mechanics in Antwerp in 1940, Panamarenko studied at the city’s Royal Academy of Fine Arts from 1955 to 1960. He soon became interested in aeroplanes and human powered flight, and this was reflected in the name he chose which is purportedly an acronym for ‘Pan American Airlines and Company’. Projects stemmed from his first major work *Das Flugzeug* in 1967, to a Zepplin named *The Aeromodeller* (1969-71) and *Archiaeopterix III* (1990), a mechanical chicken intended to look like a pre-historic flying dinosaur.

Champ Magnetique is part of a group of works that focuses on the kinetic force of a mechanical movement and magnetic forces, with the intention of animating the metallic disc, awaiting levitation, playing with ideas of spacecraft using electromagnetic energy. Panamarenko continued these ideas with a prototype for a seven metre in diameter flying saucer *Bing of the Ferro Lusto X* (1997). Designed to capture then recycle magnetic fluids, which in turn created sideways and upward movement, it offered the viewer the hypothetical knowledge of possible escape.





342 §

IAN DAVENPORT (BRITISH 1966-)

UNTITLED (NO.15), 2014

15/30, signed, dated and numbered in pencil (to reverse), acrylic on paper

30.5cm x 27cm (12in x 10 5/8in)

From a series of thirty works undertaken by Davenport to mark the publication of the artist's monograph.

£3,000-5,000

343 §

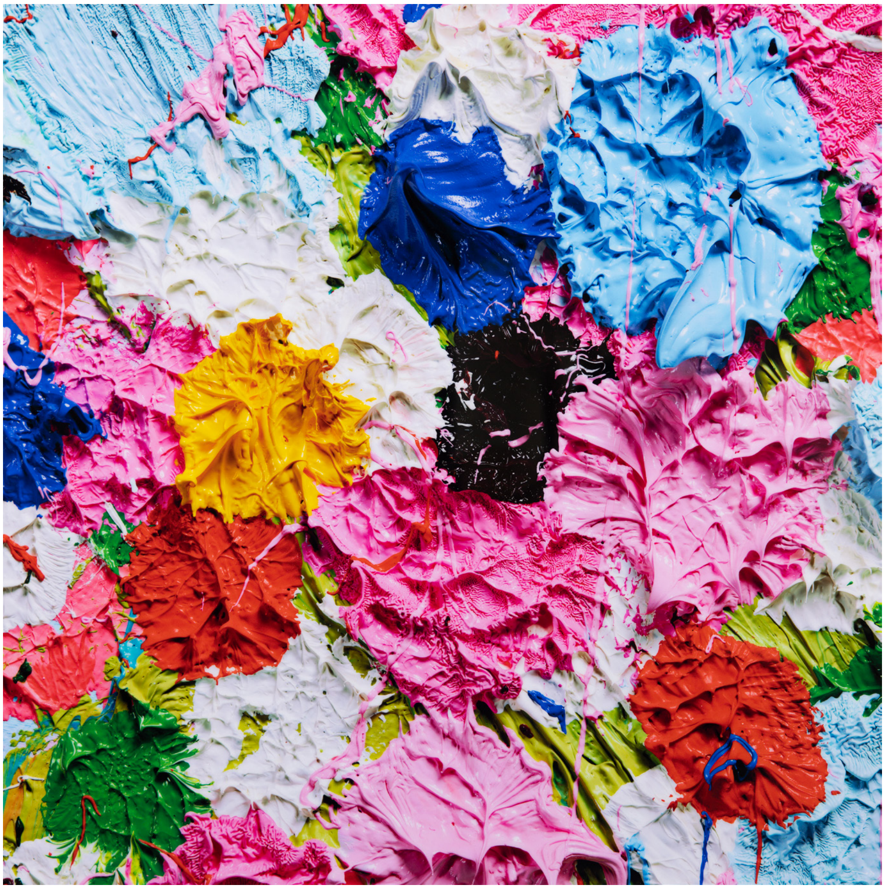
DAMIEN HIRST (BRITISH 1965-)

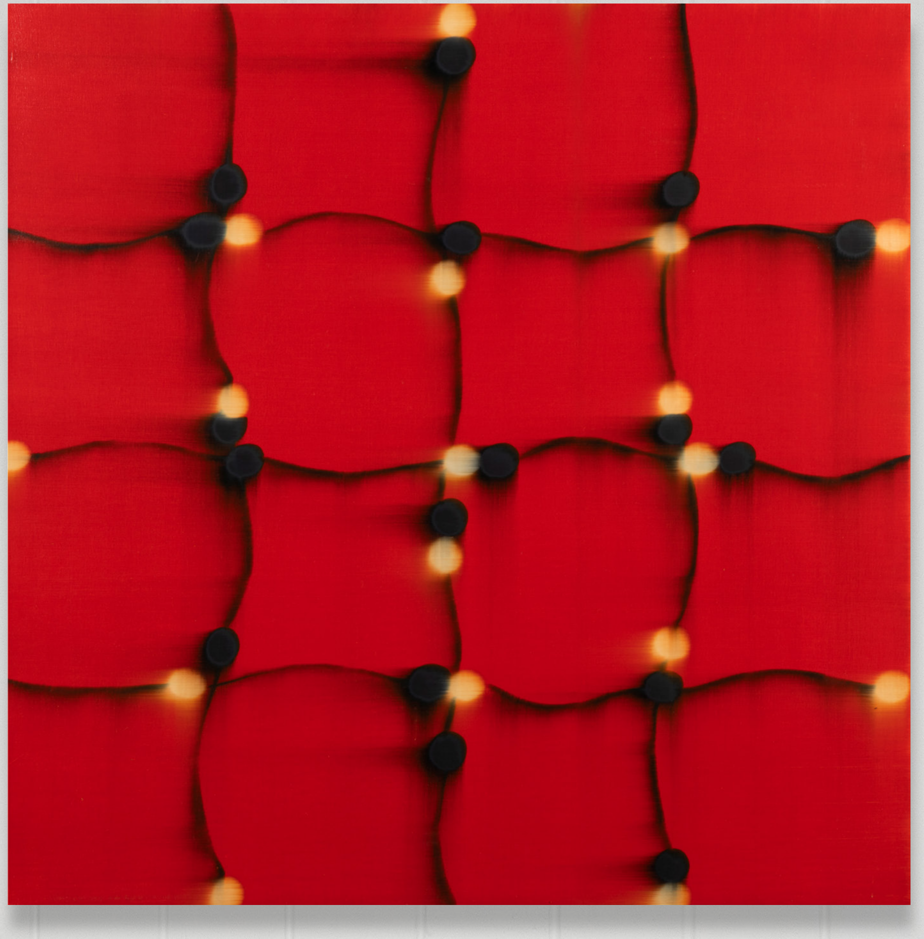
FRUITFUL (SMALL), 2020 (H8-2)

2060/3308, signed and numbered in pencil on label (to reverse), laminated giclée print on aluminium composite panel, published by HENI Editions, London

39cm x 39cm (15 3/8in x 15 3/8in)

£700-1,000





“I like to use a grid to convey order and chaos. Both things can reside on the same plane”

Mark Francis

344§

MARK FRANCIS (BRITISH 1962-)

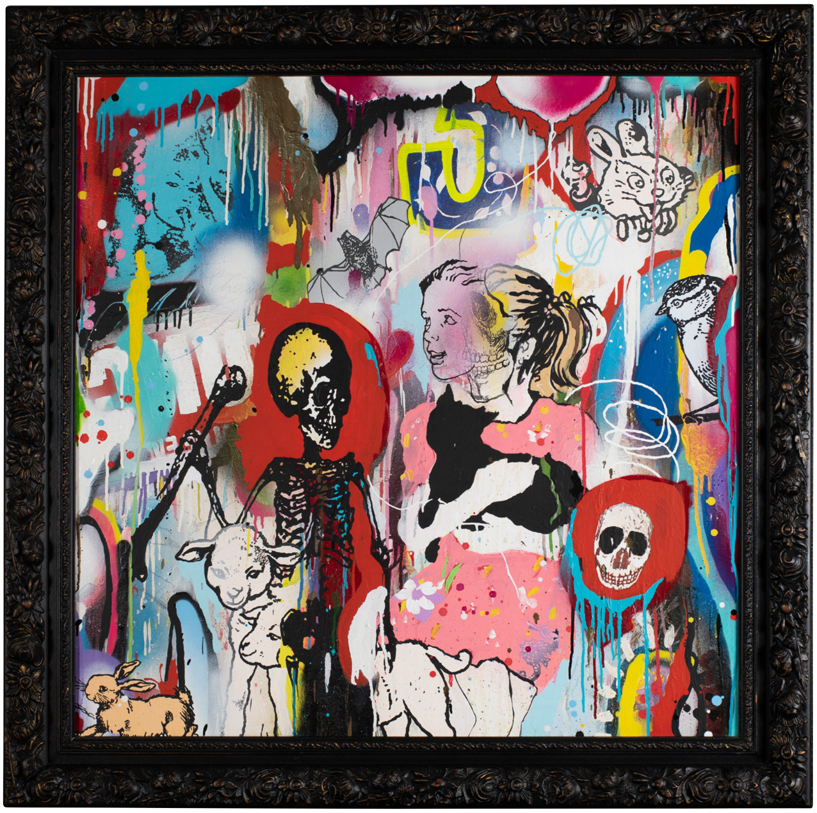
GRID / PULSE (STUDY), 1999

signed, titled and dated (to reverse), oil on canvas

91cm x 91cm (35 7/8in x 35 7/8in)

Provenance: Kerlin Gallery, Dublin, 1999;
Private Collection, London.

£5,000-7,000



345 §

DAN BALDWIN (BRITISH 1972-)

AUTUMN LEAVES IN THE CITY

titled and inscribed (to reverse), acrylic on canvas

99cm x 99cm (39in x 39in)

£2,000-3,000

346 §

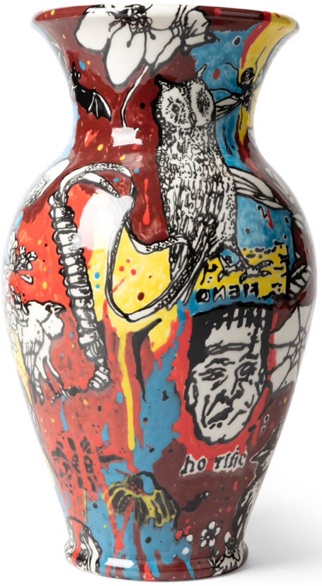
DAN BALDWIN (BRITISH 1972-)

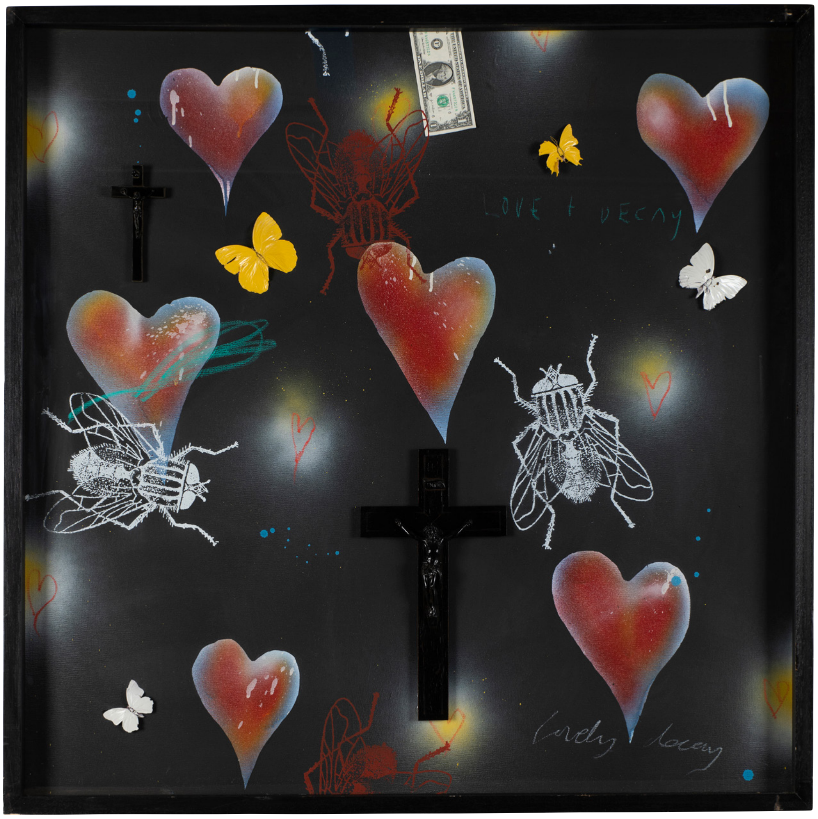
VASE, 2008

signed and dated (to base), hand-painted earthenware

35cm high (13 3/4in high)

£800-1,200





347 §

DAN BALDWIN (BRITISH 1972-)

LOVE AND DECAY, 2007

signed, titled and dated (to reverse), acrylic and mixed media on canvas

99cm x 99cm (39in x 39in)

£1,500-2,000

348 §

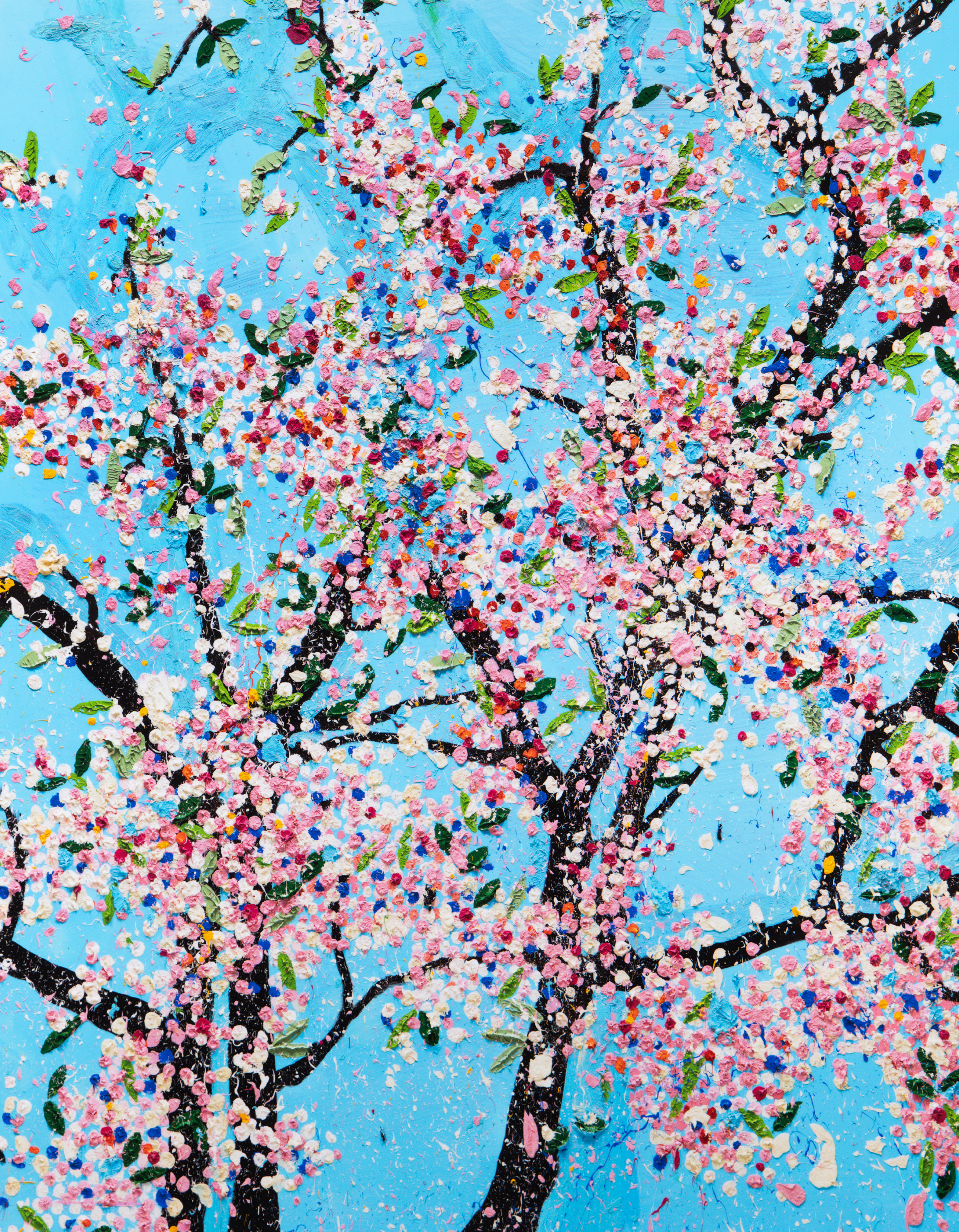
DAMIEN HIRST (BRITISH 1965-)

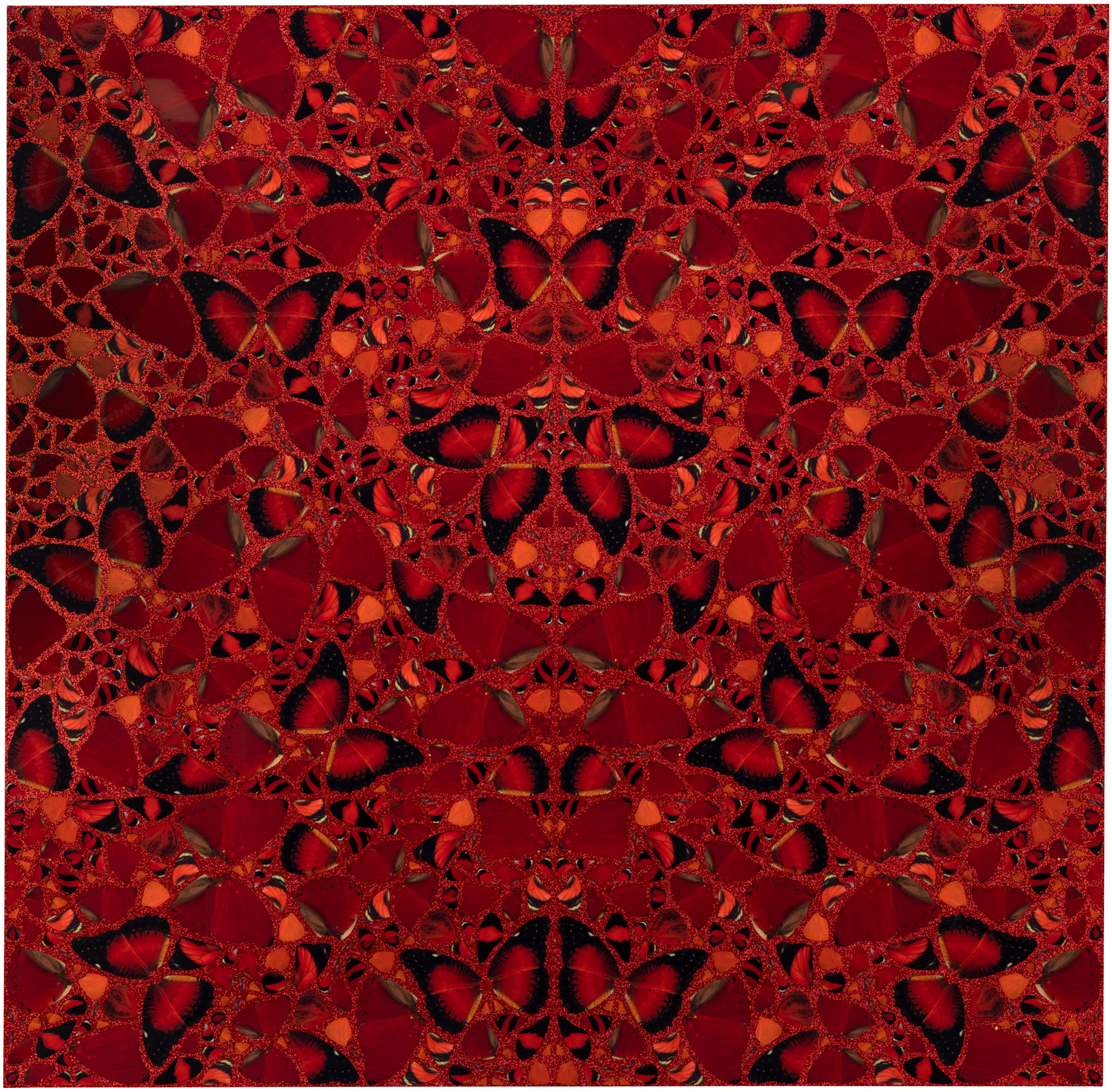
POLITENESS, 2021 (H9-4)

1231/1549, numbered and signed in pencil (to label to reverse), from *The Virtues*, laminated giclée print on aluminium composite panel, published by HENI Editions, London

119.5cm x 95.5cm (47 3/8in x 38in)

£10,000-15,000





349§

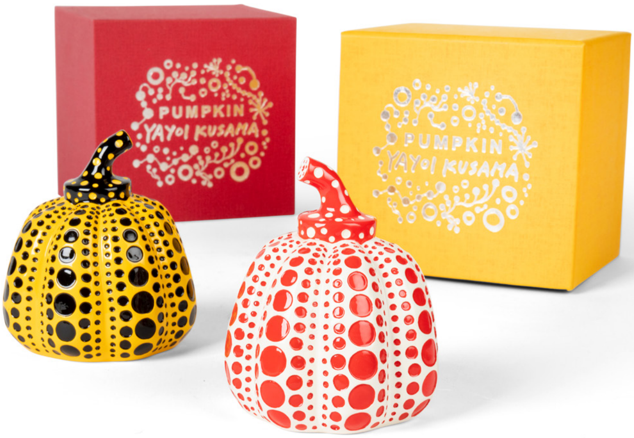
DAMIEN HIRST (BRITISH 1965-)

THEODORA, 2022 (H10-3)

400/3315, signed and numbered in pencil (to label to reverse), from *The Empresses*, laminated giclée print on aluminium composite panel screenprinted with glitter, published by HENI Editions, London

100cm x 100cm (39 1/4in x 39 1/4in)

£3,000-5,000



350

YAYOI KUSAMA (JAPANESE 1929-)

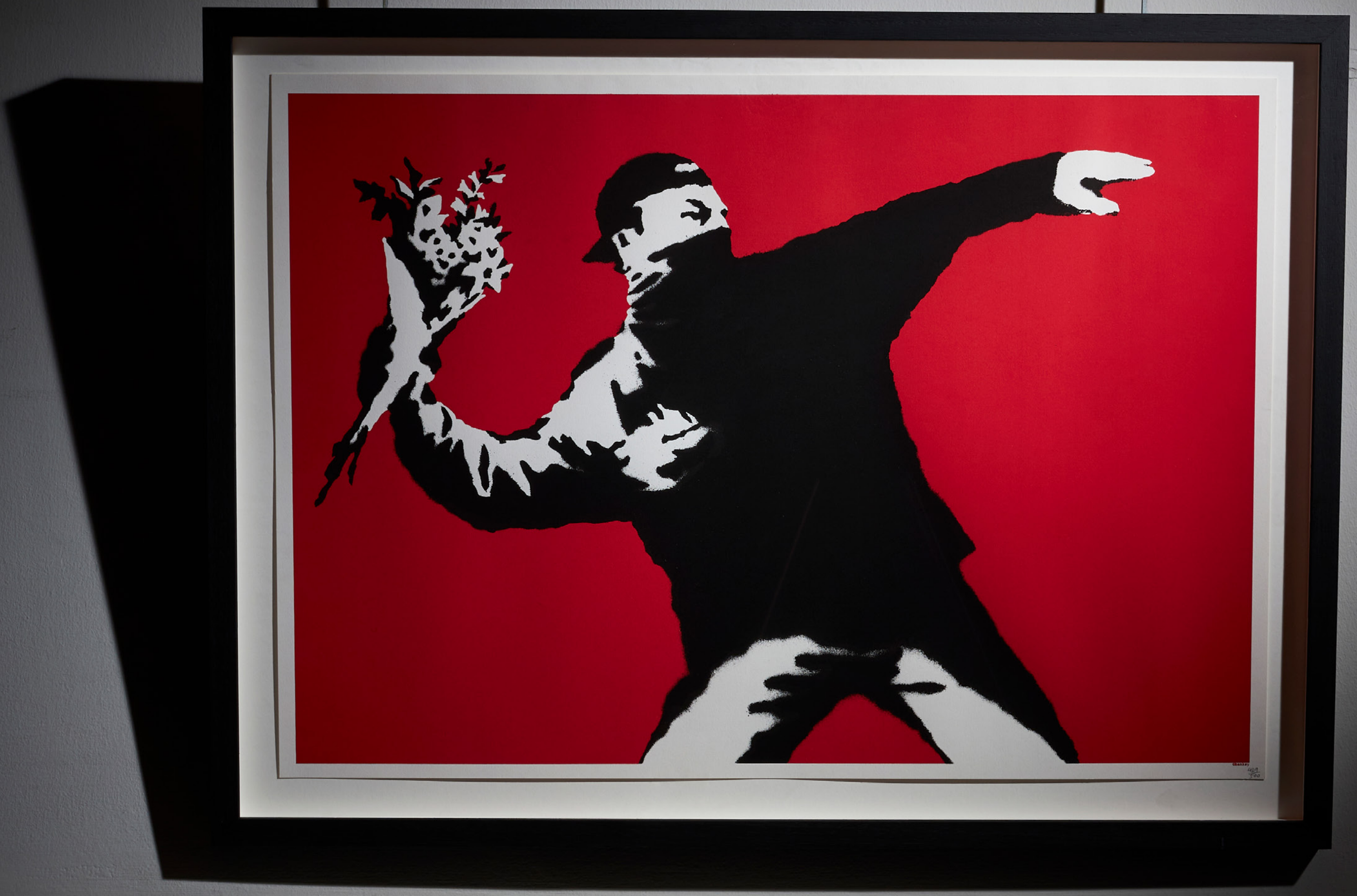
PUMPKINS (YELLOW/BLACK AND RED/WHITE), 2016

the set of two cast resin multiples, each stamped with the artist's name on the underside, in original boxes (2)

each 10cm high, 8cm wide, 8cm deep (4in high, 3in wide, 3in deep)

£700-1,000

> “Art should comfort the disturbed
> and disturb the comfortable”
>
> ***Banksy***



351§◆

BANKSY (BRITISH 1974-)

LOVE IS IN THE AIR, 2003

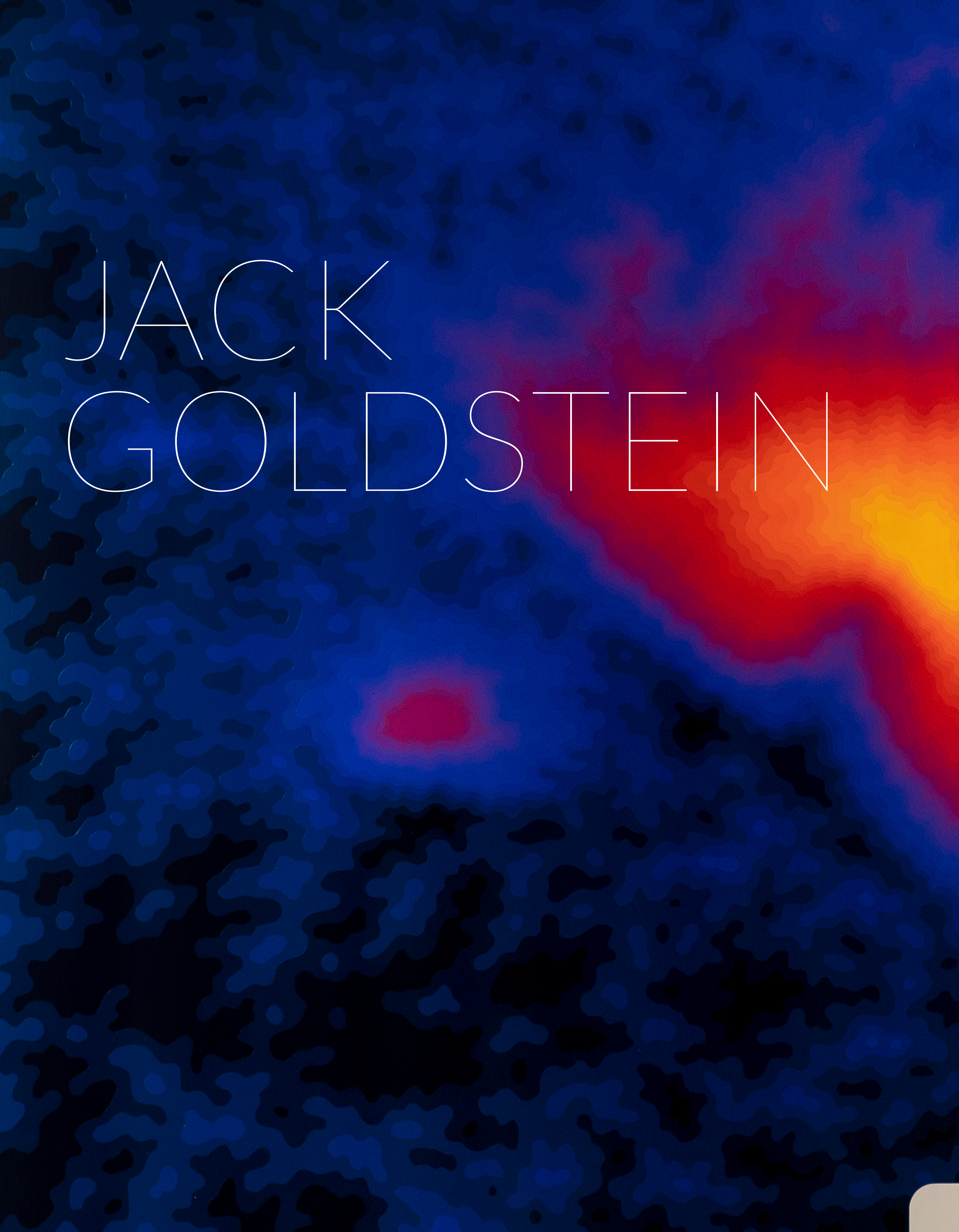
429/500, numbered in pencil (to margin), screenprint, printed and published by Pictures on Walls, London

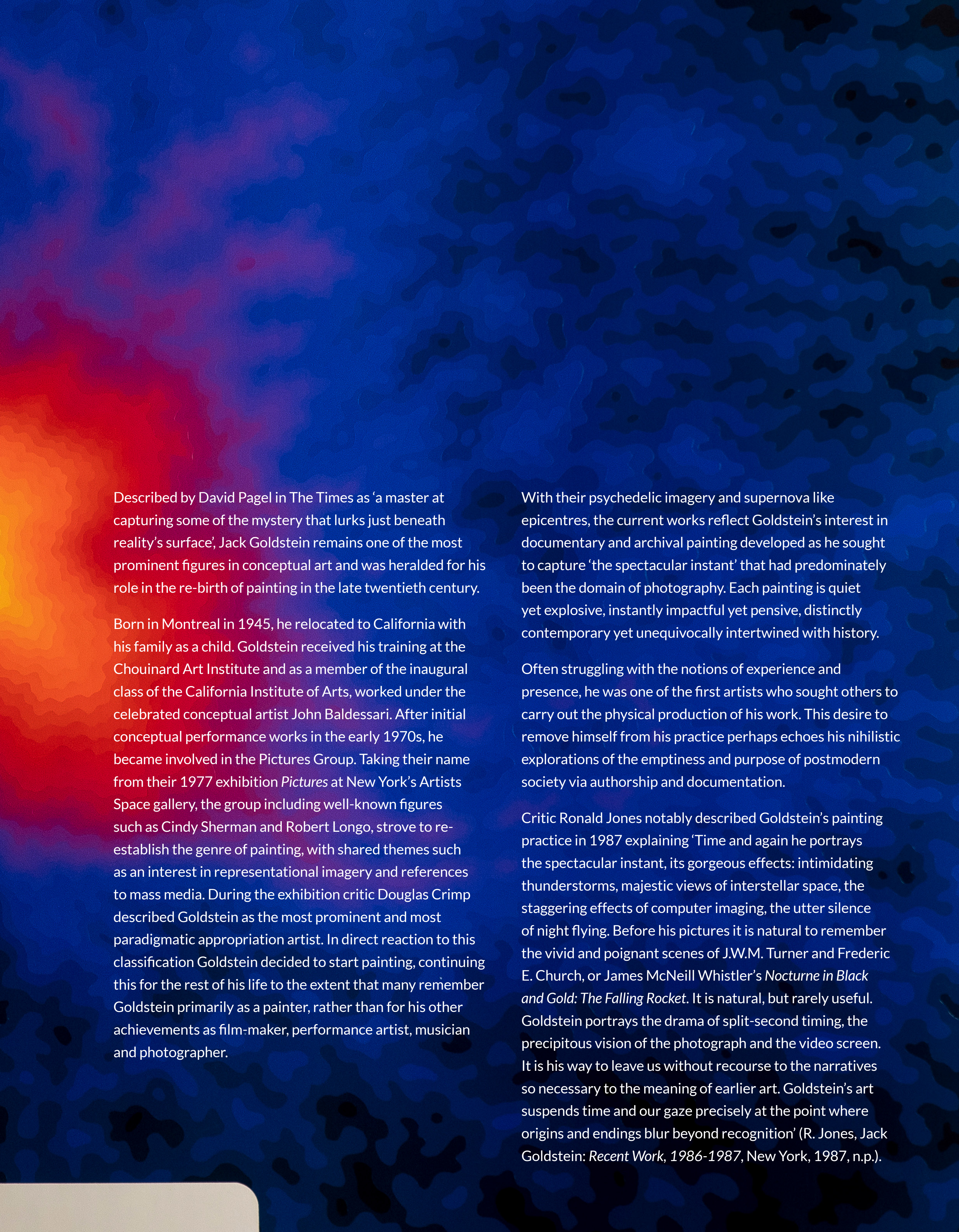
the sheet 49.5cm x 69.5cm (19 1.2in x 27 1/4in)

This work is accompanied by a Certificate of Authenticity issued by Pest Control Office.

£40,000-60,000

JACK GOLDSTEIN





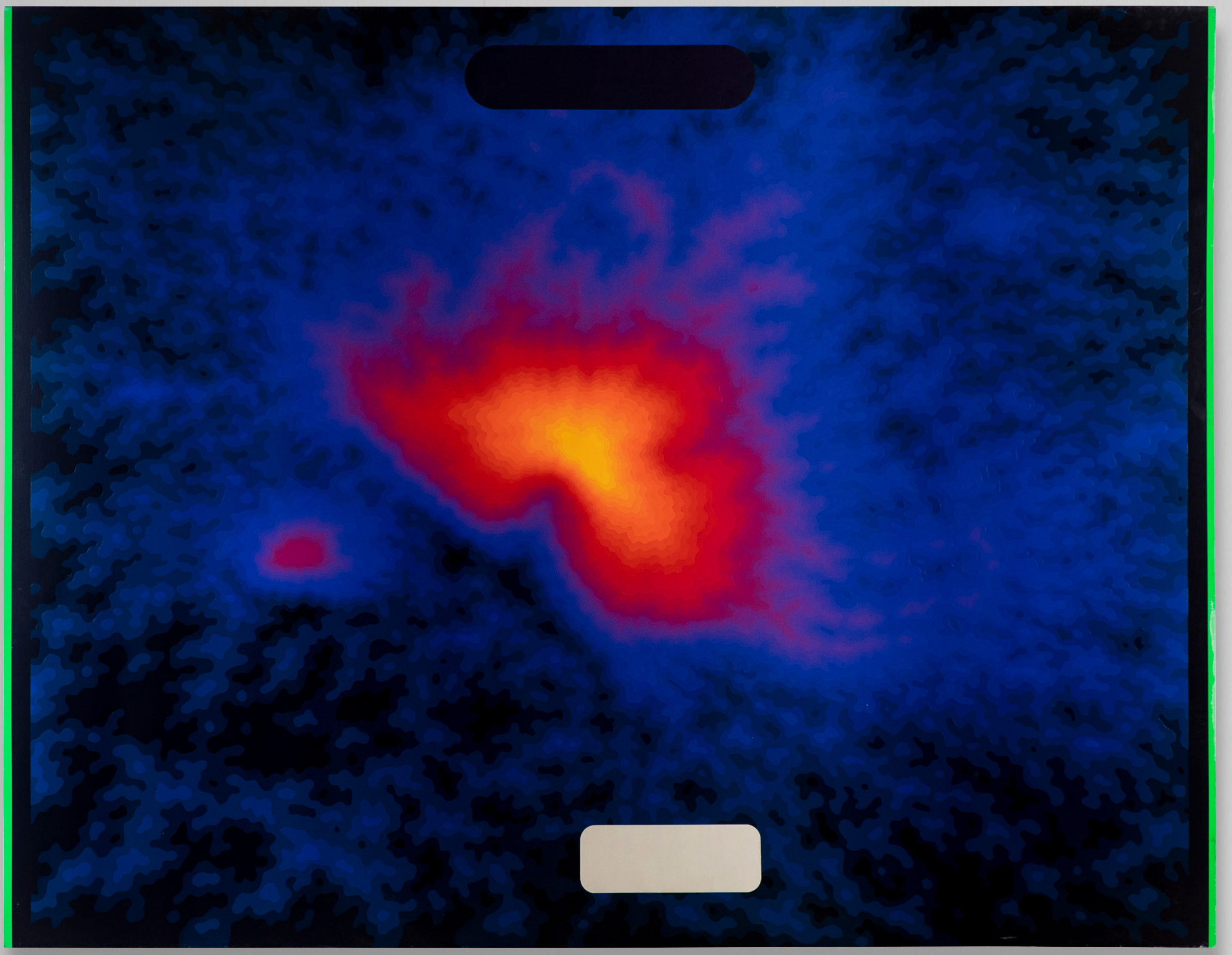
Described by David Pagel in The Times as 'a master at capturing some of the mystery that lurks just beneath reality's surface', Jack Goldstein remains one of the most prominent figures in conceptual art and was heralded for his role in the re-birth of painting in the late twentieth century.

Born in Montreal in 1945, he relocated to California with his family as a child. Goldstein received his training at the Chouinard Art Institute and as a member of the inaugural class of the California Institute of Arts, worked under the celebrated conceptual artist John Baldessari. After initial conceptual performance works in the early 1970s, he became involved in the Pictures Group. Taking their name from their 1977 exhibition *Pictures* at New York's Artists Space gallery, the group including well-known figures such as Cindy Sherman and Robert Longo, strove to re-establish the genre of painting, with shared themes such as an interest in representational imagery and references to mass media. During the exhibition critic Douglas Crimp described Goldstein as the most prominent and most paradigmatic appropriation artist. In direct reaction to this classification Goldstein decided to start painting, continuing this for the rest of his life to the extent that many remember Goldstein primarily as a painter, rather than for his other achievements as film-maker, performance artist, musician and photographer.

With their psychedelic imagery and supernova like epicentres, the current works reflect Goldstein's interest in documentary and archival painting developed as he sought to capture 'the spectacular instant' that had predominately been the domain of photography. Each painting is quiet yet explosive, instantly impactful yet pensive, distinctly contemporary yet unequivocally intertwined with history.

Often struggling with the notions of experience and presence, he was one of the first artists who sought others to carry out the physical production of his work. This desire to remove himself from his practice perhaps echoes his nihilistic explorations of the emptiness and purpose of postmodern society via authorship and documentation.

Critic Ronald Jones notably described Goldstein's painting practice in 1987 explaining 'Time and again he portrays the spectacular instant, its gorgeous effects: intimidating thunderstorms, majestic views of interstellar space, the staggering effects of computer imaging, the utter silence of night flying. Before his pictures it is natural to remember the vivid and poignant scenes of J.W.M. Turner and Frederic E. Church, or James McNeill Whistler's *Nocturne in Black and Gold: The Falling Rocket*. It is natural, but rarely useful. Goldstein portrays the drama of split-second timing, the precipitous vision of the photograph and the video screen. It is his way to leave us without recourse to the narratives so necessary to the meaning of earlier art. Goldstein's art suspends time and our gaze precisely at the point where origins and endings blur beyond recognition' (R. Jones, Jack Goldstein: *Recent Work, 1986-1987*, New York, 1987, n.p.).



352

JACK GOLDSTEIN (CANADIAN 1945-2003)

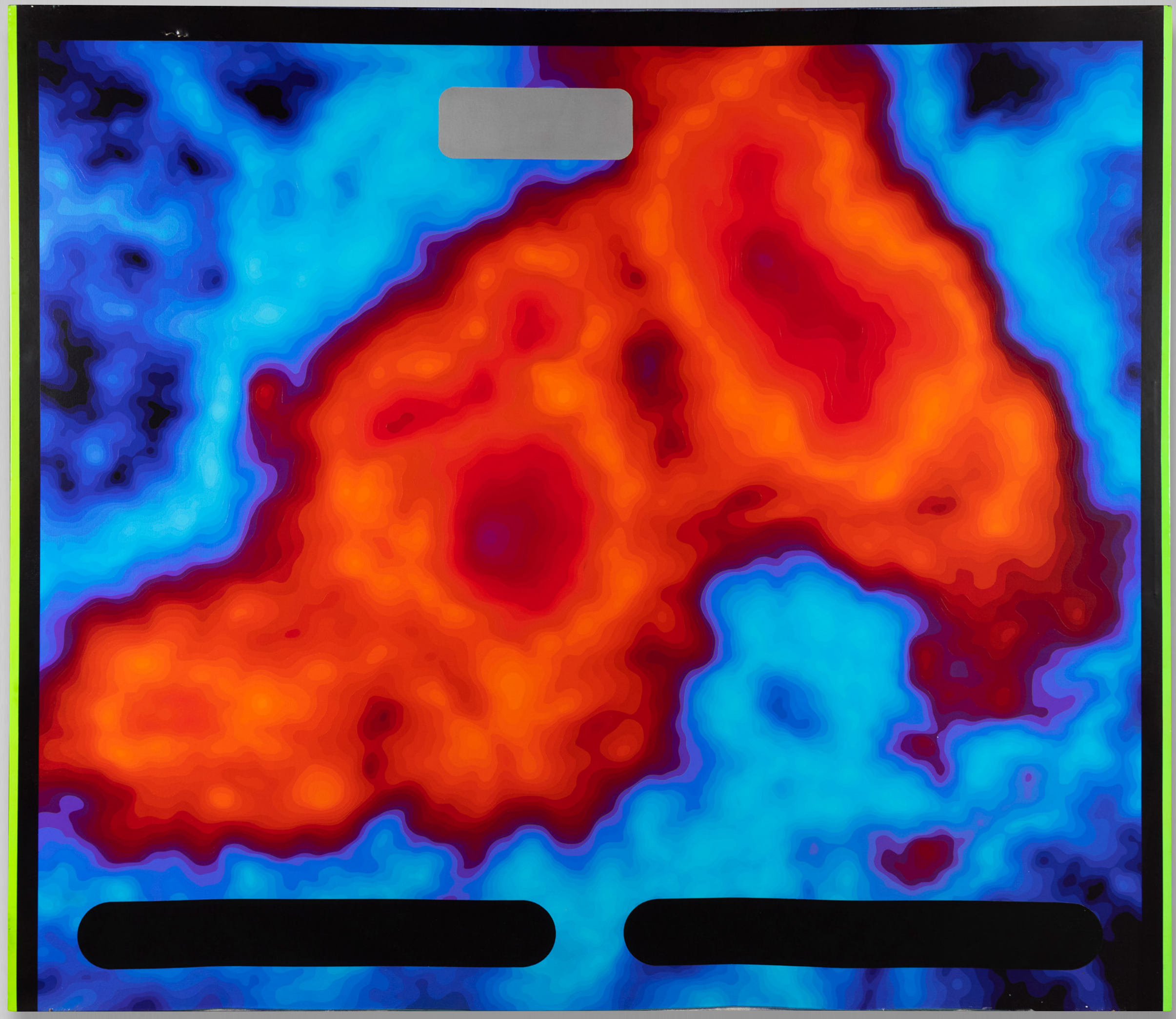
UNTITLED

acrylic on canvas

213cm x 274cm (83 7/8in x 107 7/8in)

Provenance: Private Collection, London, since 1992.

£20,000-30,000



353

JACK GOLDSTEIN (CANADIAN 1945-2003)

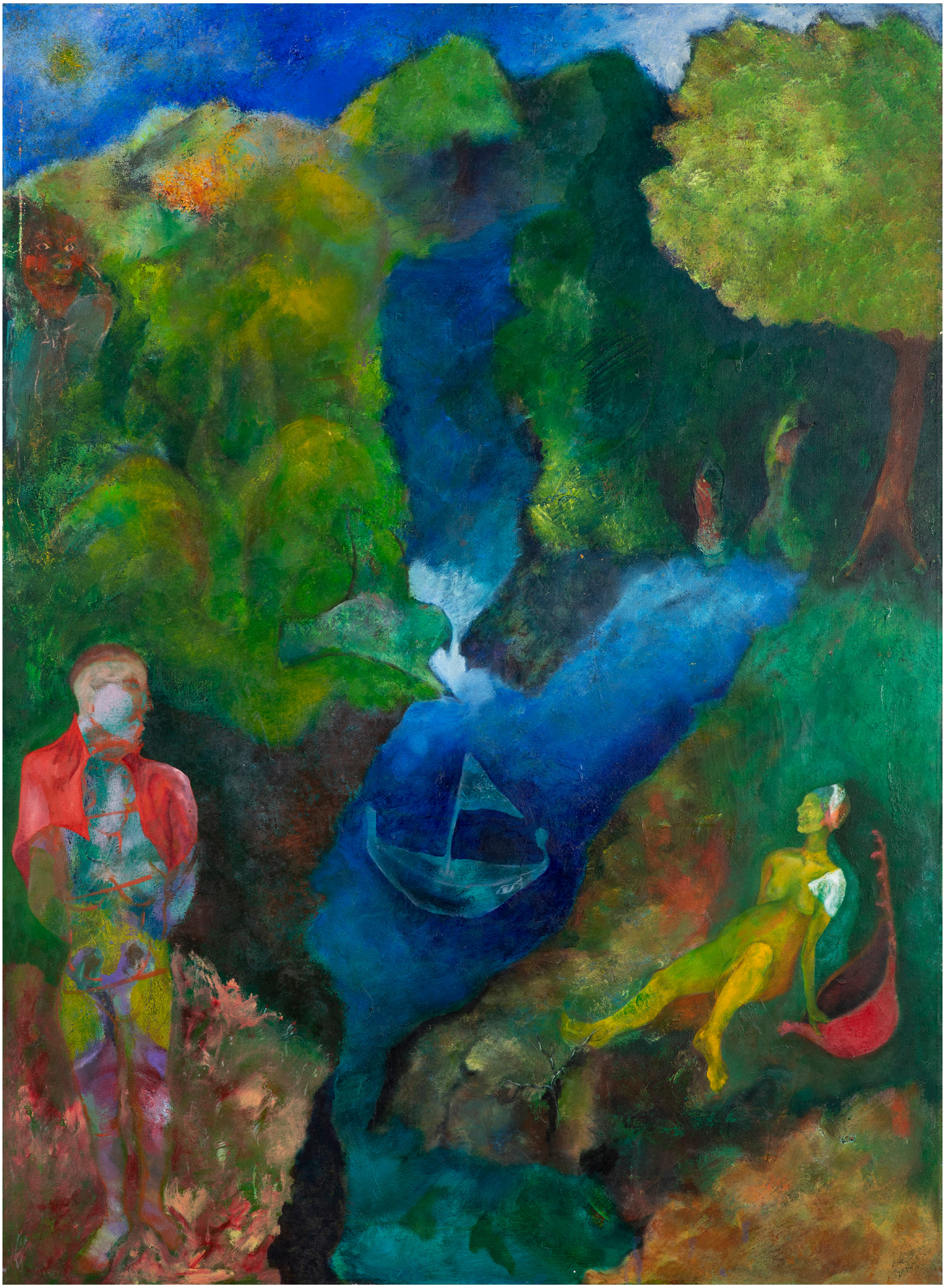
UNTITLED, 1988

signed, dated and inscribed ‘A/C’ (to reverse), acrylic on canvas

213.5cm x 243.5cm (84in x 95 7/8in)

Provenance: Private Collection, London, since 1992.

£10,000-15,000



354§

JACINTA FEENEY (IRISH 1954-)

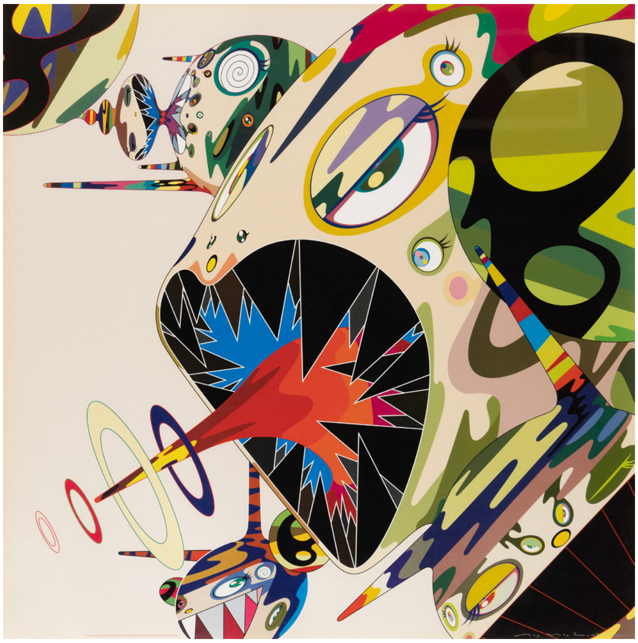
A CORNER OF EDEN BEFORE THE FALL

titled (to reverse), oil on canvas

166cm x 123cm (65 3/8inx 48 3/8in)

Provenance: Christie's, London, *The Vincent Ferguson Collection*, 8 May 2009, Lot 304; Private Collection, UK.

£800-1,200



355

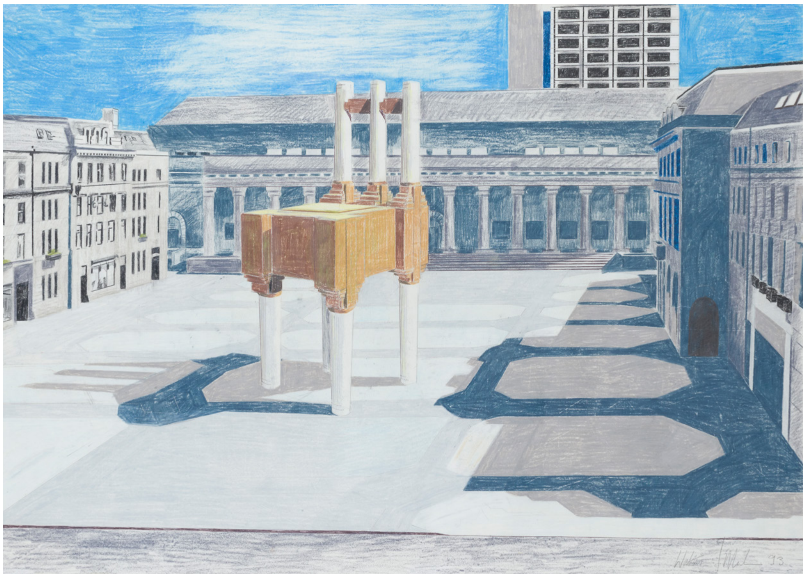
TAKASHI MURAKAMI (JAPANESE 1962-)
HOMAGE TO FRANCIS BACON, STUDY OF ISABEL RAWSTHORNE, 2003

226/300, signed and numbered in ink (lower right), lithograph in colour, published by KaiKai Kiki Co., Tokyo

sheet: 68cm x 68cm (26 3/4in x 26 3/4in)

Provenance: Sims Reed Gallery, London, 2004;
Private Collection, London.

£1,000-1,500



356§

DAVID MACH H.R.S.A., R.A. (BRITISH 1956-) AND GRAHAM WATTIS
BATTERSEA CHAIR I, 1993

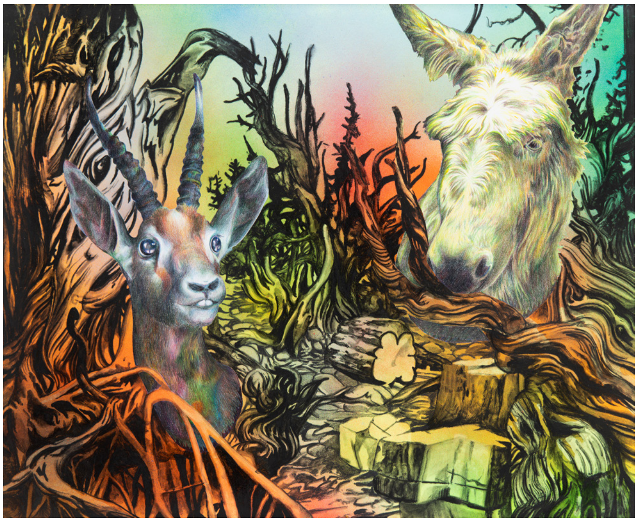
signed 'Wattis / Mach' and dated in pencil (lower right), crayon and pencil on paper

59cm x 84cm (23 1/4in x 33in)

Provenance: Jill George Gallery, London, 1995;
Private Collection, London.

Mach collaborated with his former student Graham Wattis to create this work.

£1,500-2,000



357§

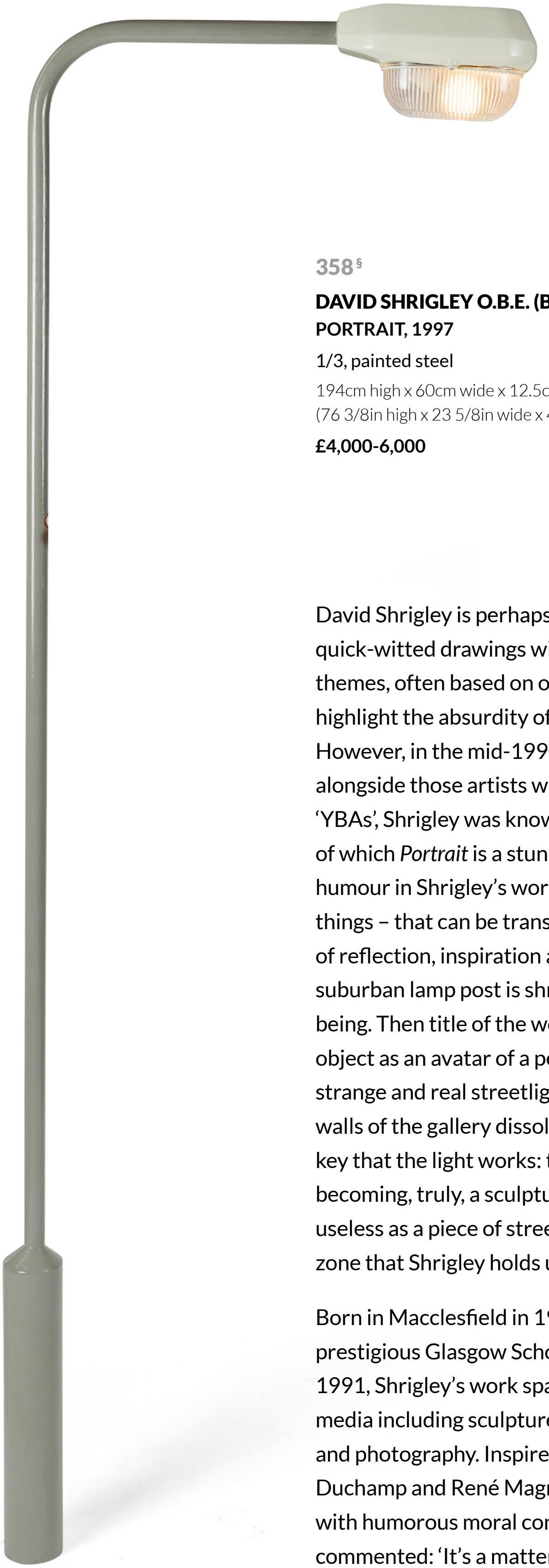
PAUL MCDEVITT (BRITISH 1972-)
CONJURED, 2003

pencil, charcoal and spray paint on paper

55cm x 67.5cm (21 5/8in x 26 1/2in)

Provenance: Purchased from Hales Gallery, London at *Frieze*, 2003;
Private Collection, London.

£800-1,200



358 §

DAVID SHRIGLEY O.B.E. (BRITISH 1968-)

PORTRAIT, 1997

1/3, painted steel

194cm high x 60cm wide x 12.5cm deep
(76 3/8in high x 23 5/8in wide x 4 7/8in deep)

£4,000-6,000

David Shrigley is perhaps best known today for his quick-witted drawings with satirical and political themes, often based on overheard conversations that highlight the absurdity of everyday fears and aspirations. However, in the mid-1990s, when he rose to prominence alongside those artists who came to be known as the 'YBAs', Shrigley was known more for his sculptural work, of which *Portrait* is a stunning example. There is always humour in Shrigley's work, as well as a love of ordinary things – that can be transformed by the artist into sites of reflection, inspiration and joy. Here, a standard suburban lamp post is shrunk to the height of a human being. Then title of the work then demands we see this object as an avatar of a person. The world has become strange and real streetlights turned into giants, the walls of the gallery dissolved into the outside world. It's key that the light works: this functionality stops it from becoming, truly, a sculpture, whilst, of course, it remains useless as a piece of street furniture. It's in this middle zone that Shrigley holds us and makes us question.

Born in Macclesfield in 1968 and educated at the prestigious Glasgow School of Art from 1988 until 1991, Shrigley's work spans an extensive range of media including sculpture, installations, painting, music and photography. Inspired by artists such as Marcel Duchamp and René Magritte, he teases the viewer with humorous moral conundrums, about which he has commented: 'It's a matter of making fun of the things you could get depressed about'.

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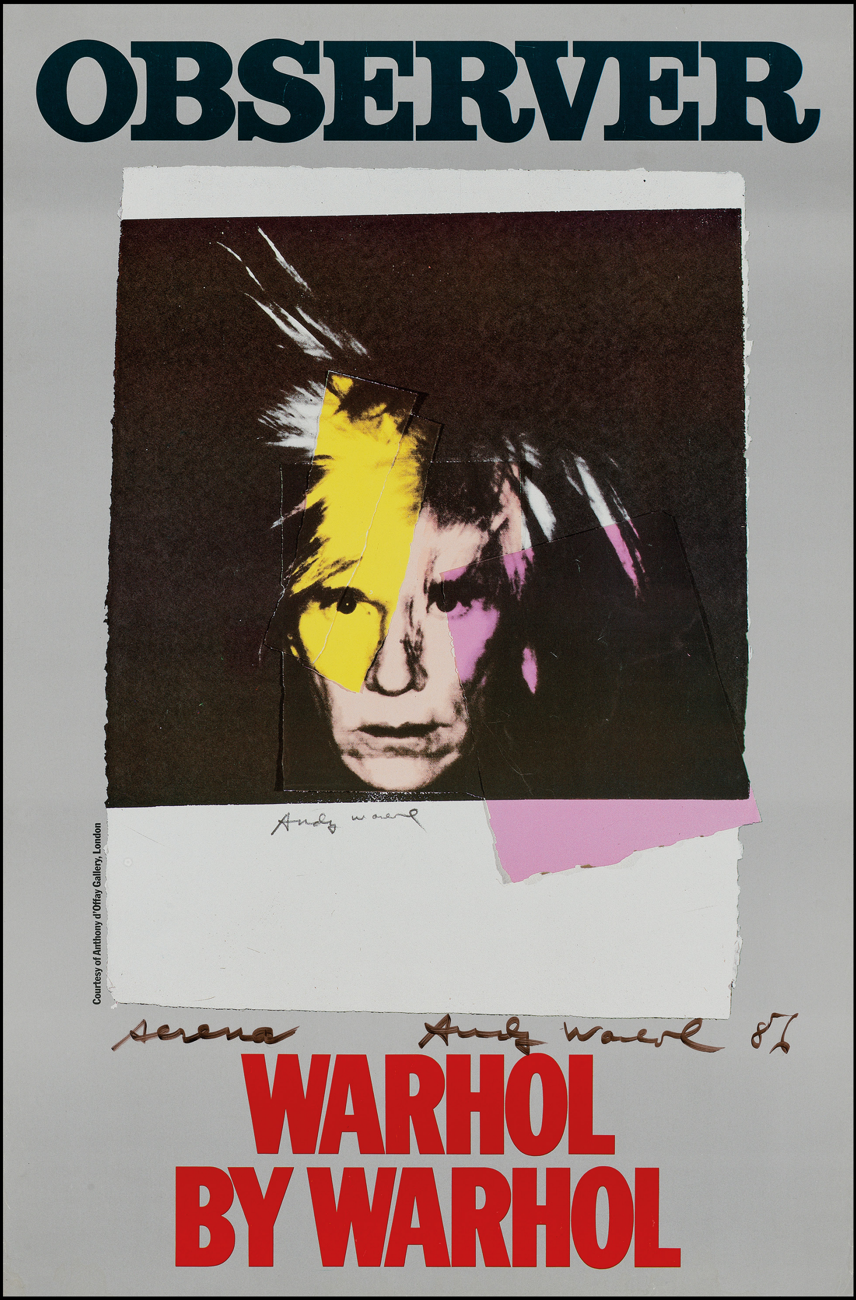
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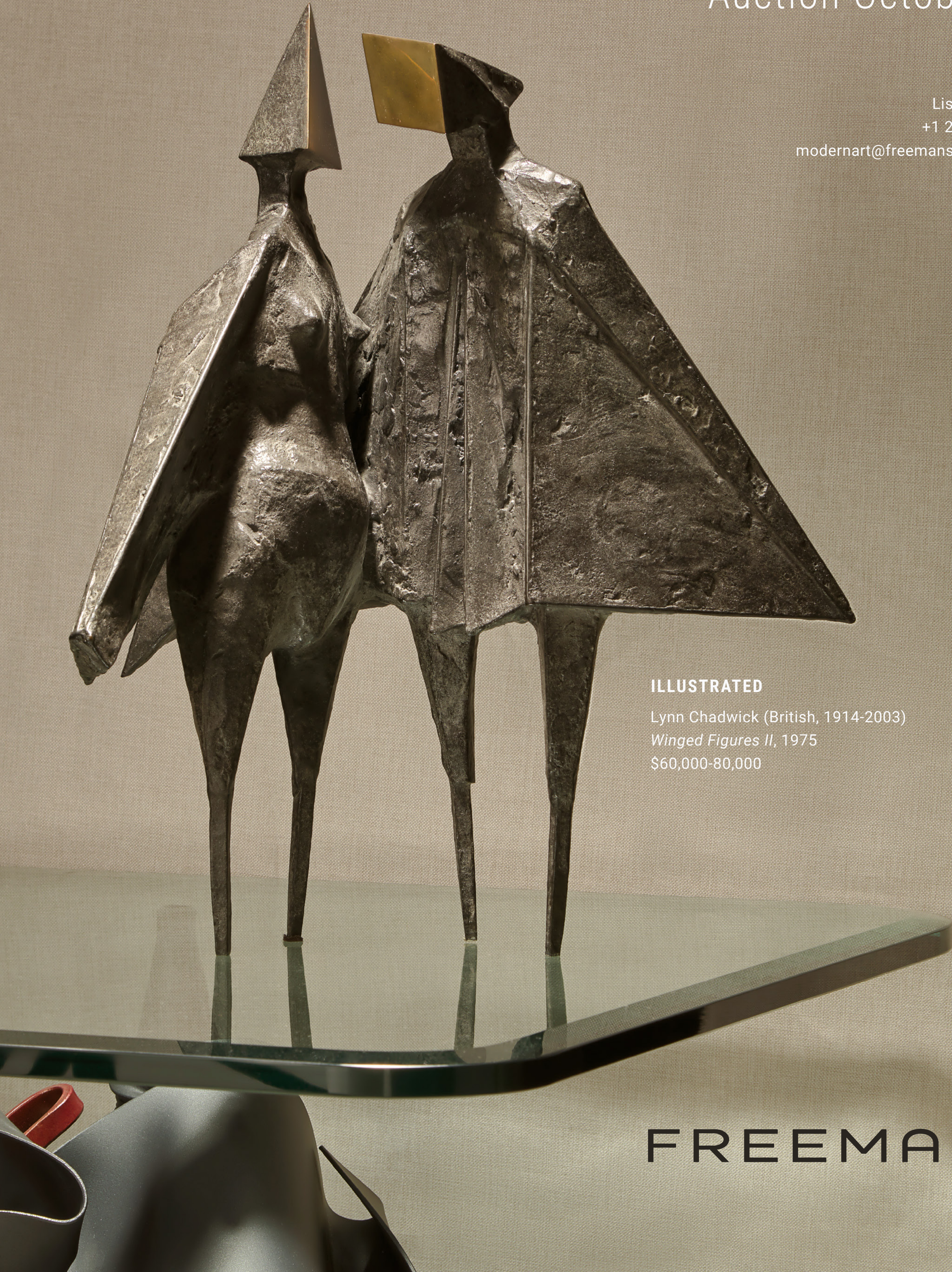

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Lynn Chadwick (British, 1914-2003)
Winged Figures II, 1975
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RENÉ LALIQUE (FRENCH 1860-1945)
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4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound be any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [Ω]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites

We accept no liability for any Lots which may be subject to CITES but have not been identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO
BIDDING & PAYMENT

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING IN THE SALEROOM

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. Please ensure that the auctioneer repeats your bidder number correctly when confirming the sale. If there is any doubt at this stage as to the hammer price or buyer it must be brought to the auctioneer's attention immediately. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

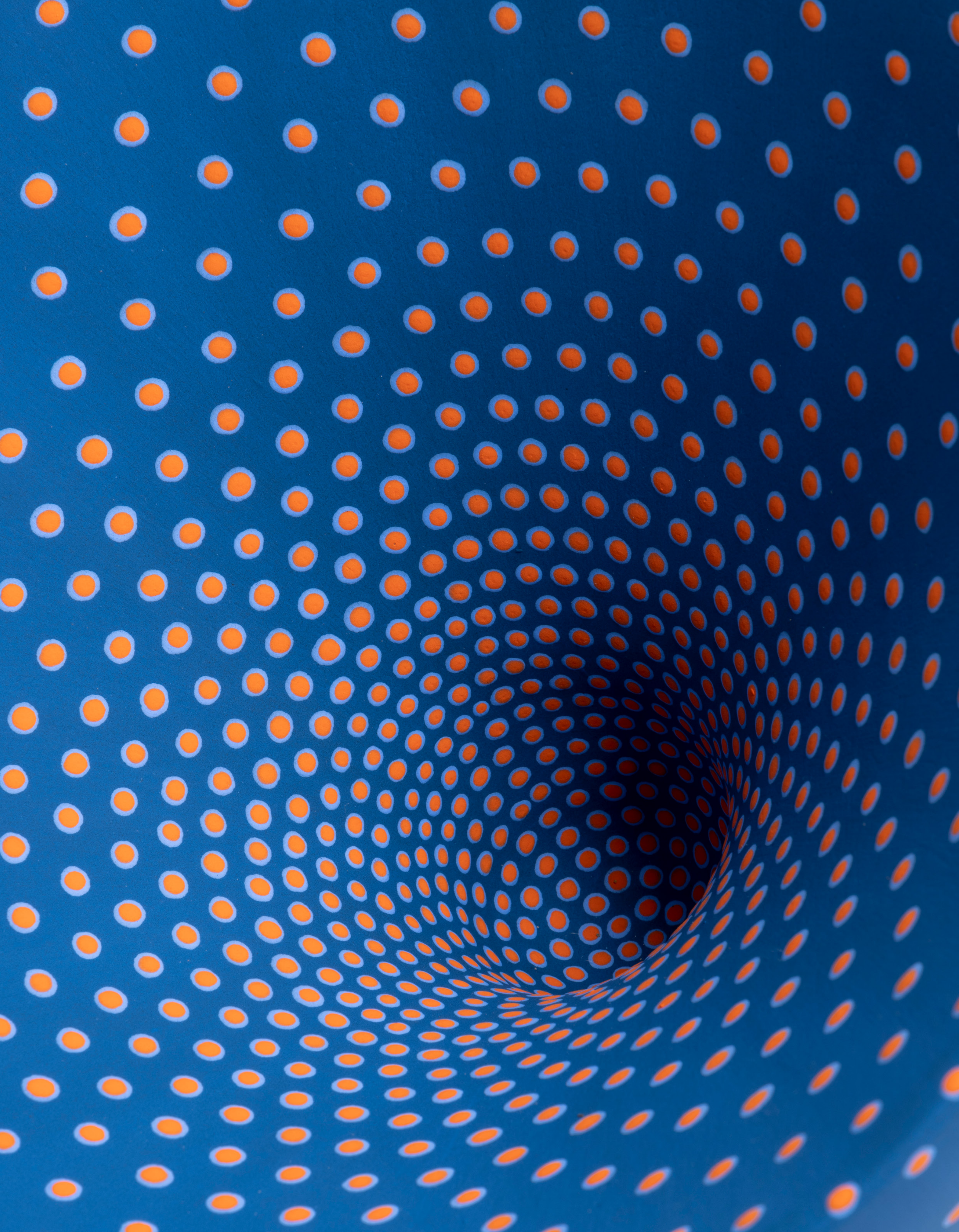
CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 6 of this catalogue.

Inside Back Cover:
Lot 321 [detail]



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